

The Musical World.

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[Registered for Transmission Abroad.]

VOL. 43—No. 17.

SATURDAY, APRIL 29, 1865.

Price {4d. Unstamped.
{5d. Stamped.

HER MAJESTY'S THEATRE.

Debut of Miss Laura Harris
(Of the Academy of Music, New York).

Debut of Signor Emanuele Carrion.

First Appearance in London, This Season, of Mr. SANTLEY.

The Nobility, Gentry, Subscribers, and the Public are respectfully informed that the Opera Season will commence

THIS EVENING, SATURDAY, APRIL 29TH, on which occasion will be performed (first time these seven years), BELLINI's admired Opera

LA SONNAMBULA.

Elvino, Signor Emanuele Carrion; Il Conte Rodolfo, Mr. Santley (his first appearance since his return from Barcelona); Alessio, Signor Bossi; Il Notario, Signor Casaboni; Lisa, Madlle. Redi; and Amina, Miss Laura Harris (of the Academy of Music, New York).

Conductor—Signor ARDITI.

In the course of the evening the National Anthem.

The Opera commences at Half-past Eight o'clock.

Prices—Pit tickets, 7s.; Pit Stalls, 21s.; Reserved Box Seats, 10s. 6d.; Amphitheatre Stalls, 5s.; Gallery, 2s. 6d.; Private Boxes, in the upper circle, 21s.

Box-office of the Theatre (two doors from Pall-mall) open daily, under the superintendence of Mr. Nugent, from Ten till Six, where places may be secured. Also at all the principal Libraries and Music-sellers.

MR. BENEDICT'S ANNUAL CONCERT, June 21,

under the immediate patronage of

H.R.H. the PRINCE OF WALES and

H.R.H. the PRINCESS OF WALES.

MR. BENEDICT begs to announce that his Thirtieth Annual Grand Morning Concert is fixed to take place on Wednesday, June 21st, at the St. James's-hall, on the same scale as former years. Full particulars will be duly announced.

APTOMMAS' RECITALS AT THE CONSERVATOIRE DE LA HARPE (78, Harley-street, Cavendish-square) on the Evenings of Tuesday, May 9th and 23rd, and June 6th. Programmes and prospectuses of the Conservatoire (with terms of instruction, etc.) may be obtained on application, and at the Music-sellers.

MR. DEACON begs to announce Three Matinées of

Classical Music, the first to take place at the Queen's Concert Rooms, Hanover Square, on Thursday, May 4th, commencing at Three o'clock. Executants—M. M. Sainton, Pollitzer, Clementi, Pezze, and Deacon. Vocalist—Madlle Enequist. Tickets, reserved and numbered, for the series, One Guinea; to admit three to a single Matinée, One Guinea; a single ticket, half-a-guinea; to be had of Messrs. OLIVIER & CO., 19, Old Bond-street, the principal Music-sellers, at the Rooms, and of MR. DEACON, 10, Whimpole-street, Cavendish Square.

GREAT HANDEL FESTIVAL—FULL REHEARSAL, Friday, 23rd June.

Five Shilling Stall Tickets.

Five Shilling Admission Tickets.

Immediate application requisite. After the issue of the first few thousands, the price of the latter will be 7s. 6d. By payment on the day 10s. 6d. At the Crystal Palace and at 2, Exeter Hall.

Under the Special Patronage of

HER MAJESTY THE QUEEN,

Their R.H. THE PRINCE and PRINCESS OF WALES,

Their R.H. THE DUCHESS OF CAMBRIDGE and the PRINCESS MARY,

And a Distinguished Circle of Nobility.

A FIRST CLASS CONCERT will take place on Tuesday evening next, May 2nd, at the Hanover Square Rooms, for the benefit of the association in aid of the deaf and dumb. Vocalists—Miss Louisa Pyne, Madame Sainton-Dolby, Miss Poole, Mrs. Merast, Mme. Louisa Vinning, Mr. George Perren, Mr. Benwick, Mr. Allan Irving, Mr. Frank Elmore, and Mr. Leonard Walker. Instrumentalists—Pianoforte, Mr. Charles Hallé and Mr. Henry Baumer; Violin, Herr Straus; Harp, Mr. Apptommas; Guitar, Mme. Sidney Pratten; Concertina, Mr. Richard Biagrove. Conductors—Mr. Emilio Berger and Herr Schmeier. Prices, 10s. 6d., 5s., and 2s. 6d. Tickets at the Hanover Square Rooms and CHAPPELL'S 50, New Bond-street. The association seeks to promote the best interests of the 2,000 deaf-mutes of London—300, Regent-street, W.

ST. JAMES'S HALL.—Under Distinguished Patronage.

MR. VAN PRAAG begs to announce that his BENEFIT CONCERT will take place at the above hall, on Thursday evening, May 11th, 1865, to commence at Eight o'clock precisely. Vocalists—Madame Lemmens-Sherrington, Madame Elvira Behrens, Miss Poole, Madlle. Enequist, Miss Pyne Galtion, Miss Banks, Miss Emily Spencer, Miss Emma Jenkins, Madame Weiss, Miss Louise Van Noorden, and Madame Louise Liebhart. Miss Palmer, Madame Emma Heywood, Miss Emily Solhene, Miss Julia Elton, and Madame Sainton-Dolby. Mr. George Perren, Mr. W. H. Cummings, Mr. Frank Elmore, and Mr. David Miranda. Mr. Lewis Thomas, Mr. G. Patey, Mr. Renwick, Mr. Chaplin Henry, Signor Clafatta, Mr. L. Walker, and Mr. W. H. Weiss. Instrumentalists—Violin, Herr Ludwig Straus; Violoncello, Herr Lidel; Harmonium, Mons. Lemmens; Cornet-a-Pistons, Mr. Levy; Pianoforte, Madlle. Mariot De Beauvoisin, Miss Kate Gordon, Mr. Sydney Smith, Herr Willem Coenen, and Mr. Charles Hallé. The celebrated guitarist, Sokolowski, will make his first appearance in England. Conductors—Messrs. Lindsay Sloper, A. Randegger, Frank Mori, Wilhelm Ganz, Emile Berger, Aguilhar, C. J. Hargitt, and Mr. Benedict. Tickets at popular concert prices. Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets may be obtained of the principal Music-sellers in Regent-street and Bond-street; of Mr. PATHE, at the Hanover-square Rooms; of Messrs. KENT, PAWSON, and Co., City Agents, 48, Cheapside; of Mr. VAN PRAAG, at Messrs. DUNCAN DAVISON and Co.'s, 244, Regent-street, and of Mr. AUSTIN, St. James's-hall, Piccadilly.

QUEEN'S CONCERT ROOMS, HANOVER SQUARE.—

Herr JOSEPH LARON (blind) (Pianist to His Majesty the King of Hanover) has the honor to announce that his MATINEE MUSICALE will take place at the above rooms, on Thursday, May 11th, 1865. On which occasion he will be assisted by the following distinguished artists:—Miss Banks, Herr Grun, (Solo Violinist to His Majesty the King of Hanover) and M. Paque (Violoncello). Conductor—Herr Ernst Pauer. To commence at Three o'clock. Stalls, 10s. 6d.; Single Ticket, 7s. Tickets to be had of the principal Music-sellers; of Herr LARON, 11, Duke-street, Portland-place; and of Mr. PATHE, at the Hanover Square Rooms.

CRYSTAL PALACE.—By general desire BEETHOVEN'S CHORAL SYMPHONY will be repeated this day.

Such arrangements will be made as will accommodate the large number of visitors who were unable to get within the concert-room on Saturday last.

Principal vocalists—Madame Lemmens-Sherrington, Miss Julia Elton, Mr. Wilbye Cooper, and Mr. Thomas, with enlarged band and chorus. Commence at Three. Afternoon Promenade at Half-past Four.

A few reserved seats, 2s. 6d. each, on sale at the Palace.

The new Guinea Season Tickets will admit this day, April 29th, 1865.

By Order.

MR. AGUILAR begs to announce that he will give a

Matinée, at his residence, 17, Westbourne-square, Friday, 15, May, 1865, to commence at Three o'clock. Vocalists—Madame Parepa, Mrs. Francis Talford, Miss Grace Lindo, Signor Clafatta, and Signor Gardoni. Instrumentalists—Violin, Mons. Sainton; Violoncello, Signor Platti; Harp, Herr Oberthür; Piano, Mr. Aguilhar. Conductor—Herr Wilhelm Ganz. Tickets 15s. each, to be had of Mr. AGUILAR, 17, Westbourne-square, and at Messrs. CRAMER, BEALS & Co.'s 201, Regent-street.

HERR LEHMEYER begs to announce that his annual

Matinées for Classical Pianoforte Music, will take place at Messrs. COLLARD'S, 16, Grosvenor Street, on May 26th and June 16th, at 3 o'clock, on which occasion he will be assisted by the most eminent artists of the season. All applications, and also all engagements for lessons, to HERR LEHMEYER, 3, Percy-street, Bedford-square.

MISS MADELINE SCHILLER begs to announce she

will give a series of Three Pianoforte Recitals at her residence, 204, Princes Square, Hyde Park, W., on Friday, April 28th, Thursday, May 25th, and Friday, June 24th. Tickets for the Series, One Guinea; Single Tickets, Half-a-guinea. To be had of Miss SCHILLER, and all the principal Music-sellers.

MISS MADELINE SCHILLER begs to announce that

her First Concert will take place at the Hanover Square Rooms, on Friday Evening, the 26th MAY. Full particulars will be duly announced.

MR. WALTER MACFARREN'S PIANOFORTE

PERFORMANCES, Hanover Square Rooms, Saturday Mornings, May 6, May 27, and June 17, at Three o'clock. First Programme, May 6th, Suite in D minor—Bach; Sonata quasi Fantasia in E flat, op. 27—Beethoven; Mazurka and Tarantelle—Walter Macfarren; Sonata in D (two pianofortes, Mr. Walter Macfarren and his pupil, Mr. G. E. Bambridge)—Mozart; Sonata in A minor—Schubert; Sketch a Valse, Mrs. Joseph Robinson; Capriccio in A minor, op. 33—Mendelssohn; Selection, Walter Macfarren. Reserved Seats for the Series, 15s; for one performance, 7s., of the principal music-sellers, and Mr. WALTER MACFARREN, 3, Osnaburgh terrace, N.W.

Just published,
MISS MARION PITMAN'S New Song, "VARIATIONS
ON THE ELFIN WALTZES" (With portrait).

MR. HERBERT BOND (Tenor), of the Royal English Opera, Covent Garden, can now accept engagements for Town or Country. All communications to be addressed to **Mr. MARTIN CAWOOD**, Secretary to the Opera Company, 7, Bow-street, Covent-garden, W.C.

MASTER WILLIE PAPE, who had the distinguished honor of a command from H.R.H. the Prince of Wales, has returned to Town. Address. 9. Soho Square.

MDLLE. EMMY POYET, Court-singer to Her Royal Highness the Duchess Sophia of Würtemberg, and Elève of Signor Romani, has the honor to announce that she has arrived in London.—Letters to be addressed to the care of Messrs. SCHOTT & Co., 159, Regent-street, W.

MR. EMILE BERGER begs to announce that he has returned to Town for the Season. Communications to be addressed to care of Messrs. DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street.

HERR REICHARDT begs to announce that he has arrived in London. All communications may be addressed to 10 Somerset-street, Portman-square.

MADAME ELVIRA BEHRENS will sing "Je voudrais être" song, with harp accompaniment, composed by **CHARLES OBERTHUR**, at Miss Elliot's Matinée, May 16.

MADAME ALICE MANGOLD begs to announce her
Removal to No. 1, Weymouth Street, Portland Place, W.

MADemoiselle LIEBHART.—All letters for Mdle. Liebhart to be addressed to her residence, 8, Marlborough Hill, St. John's Wood.

MR. FRANK ELMORE will sing, "ALICE WHERE ART THOU" (Ascher) and "THOU ART SO NEAR AND YET SO FAR," (Reichardt) at the concert for the association in aid of the deaf and dumb, at the Hanover-square Rooms, Tuesday evening, May 2nd, and at Mr. George Forbes' concert, Hanover-square Rooms, Thursday evening, May 4th.

MADLE. LINAS MARTORELLE begs to announce, although engaged for an operative tour in the Provinces, she can accept engagements for Public or Private Concerts.—Address to the care of Messrs. DUNCAN DAVISON & Co., 244, Regent-street.

MISS FLORENCE DE COURCY will sing, "THE SONG OF MAY," by **W. VINCENT WALLACE**, at **Collard's Rooms**, May 17th.

MISS FLORENCE DE COURCY will sing, "HARK THE BELLS ARE RINGING," by HENRY SMART, at Miss MADELINE SCHILLER's recital, April 28th.

MISS EMMA HEYWOOD will sing "REST THEE BABE," (Lullaby) composed expressly for her by C. J. Hargitt, at Mr. Van Praag's Concert, St. James's-hall, Thursday Evening, May 11th.

MR. FRANK ELMORE will sing "THOU ART SO NEAR
AND YET SO FAR," at Mr. VAN PRAAG'S Concert, at the Hanover Square
Rooms, Thursday Evening, May 11th.

SIGNOR BEVIGNANI having returned to London for the Season, after his provincial tour with Madlle. TITIKS, requests that all communications be addressed to him, at No. 8, Marlborough-hill, St. John's Wood.

MINNETTO AND TRIO from the **NEW SYMPHONY** in G minor, Op. 43, composed for the Philharmonic Society by **W. STERNDALE BENNETT**, arranged as a **PIANOFORTE SOLO** by the author, price 3s. **LAMBORN, COCK AND CO., 63, New Bond-street.**

MR. WALTER MACFARREN will play his two new compositions, "Harebells" (Mazurka) and "Tarantella," at his first pianoforte performance, at the Hanover Square Rooms, Saturday Morning, May 9th.

MADLLES. EMILIE AND CONSTANCE GEORGI.
All communications respecting engagements for public or private Concerts, Oratorios, &c., are requested to be addressed to the care of Mr. JANNETT, at Messrs. Duncan Davidson and Co., 244 Regent-street.

THE MESSAGE.—MR. SIMS REEVES will sing Blumenthal's popular song, "THE MESSAGE," at Clifton, May 3rd.

MDLLE. MARIE WIECK, sister of Mde. Schumann, has arrived in London. Applications, respecting engagements or pupils (either for the pianoforte or singing), to be addressed to Messrs. CHAPPELL, music publishers, 50, New Bond-street, or to her residence, 22, Fulham-place, Maids-hill.

MR. W. H. CUMMINGS will sing, "THE DREAM BATH
FLIED," at Mr. VAN PAAL'S Concert, Hanover Square Rooms, Thursday
Evening, May 11th.

MDLLE. POYET will sing Herr Oberthur's new song,
 "Je roudrais être" (accompanied on the Harp by the composer) at Miss
 PARTNIDGE's Concert, May 2nd.

HIERONYMUS, OR GRAND AMATI VIOLIN. A splendid specimen, of fine tone, and in excellent preservation. To ensure speedy sale will be offered a bargain.
To be seen at Messrs. WITKINS and Co., 31, Coventry-street, after 25th April.

MONS. GEORGES PFEIFFER
Will arrive in London MAY 1st. All letters, respecting engagements, lessons, &c.
to be addressed to his Residence, 81, Sloane-street, S.W.

SACRED HARMONY,
Consisting of Chants, Sanctusses, Kyries, Doxologies, Anthems, Hymns & Voluntaries

FOR THE
ORGAN,
Arranged, edited, and (by special permission) respectfully dedicated to
THE HON. AND RIGHT REV.

THE LORD BISHOP OF NORWICH,
BY
E. BUNNETT,
MUS. BAC, CANTAB.
Assistant Organist of Norwich Cathedral.

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music publishers to Her Most Gracious Majesty Queen Victoria, His Royal Highness
the Prince of Wales, and His Imperial Majesty the Emperor Napoleon III.

MADAME SAINTON DOLBY'S
EDITION OF
AULD ROBIN GRAY.

Arranged for a Contralto Voice, and Sung by
MADAME SAINTON DOLBY.
Price Three Shillings.
London: RANSFORD & SON, 2, Princes Street, Oxford Circus.

MARY,
SONG.
COMPOSED BY JOHN JACKSON.
Price 3s.,
London: DUNCAN DAVISON & Co., 244 Regent Street. W.

CHARLES FOWLER'S COMPOSITIONS.

CHAMBER TOWERS COMPOSITIONS.		s.	d.
"The Rosebud," Melody for the Pianoforte	3
"The Lancashire Witches," Polka Mazurkas, do.	3
"Allegretto Grazioso," do.	3
AND			
Sonata for Pianoforte and Violin	...	Price, in Score, 15	0

London: DUNCAN DAVISON and Co., 244 Regent Street, W.
 Just published, price 4s.,
 Played every where and always scored.

KUHE'S NEW PIECE,
"LA THURINGIENNE."
 VOLKSLIED FOR THE PIANOFORTE.
 Price 4s.
 London: DUNCAN DAVISON & Co., 244 Regent Street, W.

Just published, price 3s.,
"ROCK ME TO SLEEP,"
 SONG.
 COMPOSED BY
JULES BENEDICT.
 London: DUNCAN DAVISON & Co., 244 Regent Street, W.

VARIATIONS ON "THE CARNIVAL OF VENICE,"
AS SUNG BY
MDLLE. CARLOTTA PATTI.
COMPOSED BY
JULES BENEDICT.
Price 4s.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

HER MAJESTY'S THEATRE.

Times—April 28.

The opening of Her Majesty's Theatre for the present season is announced to take place to-morrow night. The opera will be *La Sonnambula*, with an Amina from New York, and an Elvino from Italy. The Amina is Miss Laura Harris, a young lady who has recently earned considerable reputation at the "Academy of Music"—or, in simpler phrase, Opera-house—of the "Empire City." The Elvino—Signor Emmanuele Carrion—has long been known in the principal Italian towns as a tenor of the legitimate Italian school. The part of the Count is assigned to our own admirable barytone, Mr. Santley—fresh from his successes at Barcelona.

The prospectus issued by Mr. Mapleson, whose management has hitherto been distinguished by no ordinary spirit, is, on the whole, extremely satisfactory. From the preamble we gather that certain improvements have been effected "in the interior of the house," among the most important of which is the enlargement and thorough renovation of the boxes. Each box is to be "half as large again as heretofore, and considerably loftier," and each has been "newly furnished." Add to this that the stage has been entirely reconstructed, the proscenium advanced, and a material increase of space obtained. Thus much for the decorative department; it remains to speak briefly of the artistic.

The list of singers, strong in the names of recognized public favorites, is enriched by those of two or three new comers, of whom fame has spoken in eulogistic terms. Among these latter may be singled out Mdle. Ilma de Murska, a high soprano, whose recent triumphs at Hamburg and Vienna have been a general topic. That the repertory of this lady—a Hungarian, we believe—is varied, may be surmised from the fact of her being set down for parts so entirely opposed to each other as the Page in Mozart's *Figaro*; Linda, in Donizetti's *Linda di Chamounix*; and the Queen of Night, in Mozart's *Il Flauto Magico*. Her voice is said to belong to that exceptional class to which alone the adequate execution of the music of such a character as *Astrafante* is possible. Another new acquisition is M. Joulain, a tenor, who, though already known to Dublin, Liverpool, and Manchester, has yet to brave the ordeal of a London theatrical debut; and another, Herr Wollrath, from the Imperial Opera at Prague, a young bass singer credited by report with a voice which has had no parallel since that of Herr Formes in its prime. The prospectus also announces Signor Morini, from the Théâtre-Lyrique in Paris, who has lately been received with considerable applause at the Teatro Liceo in Barcelona; two new barytones—Signor Folli, from Paris, and Signor Zacchi, from Rome; a *primo buffo* in Signor Scalse, whose successful career last season at the Royal Italian Opera was cut short by an untimely accident; and M. Rokitanski, a German bass, who, some years since, was heard on several occasions at the concert-rooms of London. These—besides Miss Laura Harris and Signor Carrion, already mentioned, with others, in subordinate departments—are all fresh engagements. Add to their names those of Mdle. Titiens, whose impersonation of *Fidelio* last year showed her to be a worthy priestess at the shrine of Beethoven, and, if possible, increased her reputation; Madame Harriers Wippen, from Berlin, whose Alice, in *Robert le Diable*, although she essayed no other part, was enough to establish her claim as an artist of high qualifications; Mdle. Sinico, an excellent *comprimaria*, and on occasions of necessity by no means a contemptible *prima donna*; Mdles. Trebelli, Bettelheim, and Eleonora Grossi, contraltos, French, German, and Italian—whom, the first especially, it would now be difficult to match; Signors Giuglini and Gardoni, of whose pretensions it would be superfluous to speak; Herr Gunz, who made a good impression as Florestan in the recent memorable performances of *Fidelio*; Mr. Santley, a barytone, received with enthusiasm abroad, and of whom his own country has every right to be proud; Signor Marcello Junca, agreeably remembered as the Falstaff in Otto Nicolai's pretty opera of that name; Signor Bossi, ready to undertake any part in any repertory at a moment's notice, and stamp it with his own individuality; with one or two others needless to specify, and it must be admitted that Mr. Mapleson's company is strong enough at all points.

Without enumerating one by one the operas already at disposal, we may glance at the few novelties announced in the prospectus. Among these is Herr Wagner's *Tannhäuser*, promised last year, but replaced at the eleventh hour by M. Gounod's delightful pastoral, *Mireille*. This time, it is hoped, unless some new *Mireille* unexpectedly springs up, that Mr. Mapleson will redeem his pledge, and thus conciliate the adherents of the "Art-work of the Future." He will draw upon his devoted head the anathema of half *Vaterland* should he be again in this point remiss. More alluring to the lovers of the art-work of the past—the art-work which can never perish—is the announcement of Mozart's magnificent *Il Flauto Magico*, for the first time at Her Majesty's Theatre, and Cherubini's grand serious opera, *Medea*, for the first time—*proh pudor!*—in England. The character of *Medea*, in the hands of

Mdile. Titiens, promises to be another *Fidelio*. About the superlative merits of Cherubini's music—so infinitely superior to the *Medes* of Simon Mayr, rendered famous by the consummate genius of Madame Pasta—there is, among musicians and cultivated amateurs, but one opinion. The wonder is that the great name of the most profound of Italian composers has never figured on the bills of the Italian Opera in this country for something like half a century. Last, not least—passing Verdi's *Ernani*, which was first made known at Her Majesty's Theatre, by Mr. Lumley, in 1846—Mozart's incomparable comic opera, *Le Nozze di Figaro*, is to be revived, with a cast from which much may be reasonably expected. The established repertory, ready to be drawn upon at convenience, comprises 23 operas, by Mozart, Beethoven, Weber, Meyerbeer, Rossini, Bellini, Donizetti, Verdi, Flotow, Balfe, Gounod, and Nicolai.

The orchestra, which, by its performances in *Faust*, *Fidelio*, the *Huguenots* and other great works, has acquired such well-merited distinction, is again under the direction of Signor Arditi, to find a competent substitute for whom would not be easy. The scenic department is once more presided over by Mr. Telbin, assisted by his two sons, Messrs. H. and W. Telbin; and Mr. Jarrett remains acting manager. About the ballet, beyond the announcement of two *danceuses* unknown to London, or at least to the frequenters of Her Majesty's Theatre, and to publish whose names would be to give no information whatever, little or nothing is said.

NEW PHILHARMONIC CONCERTS.

The second concert, which took place on Wednesday night, if not quite so attractive as the first, was nevertheless in all respects excellent. There is only one Beethoven, and only one "Ninth Symphony." Nevertheless, Schubert's Symphony in C is a work so full of interest that Dr. Wylde might safely dispense with the expedient of curtailing it. Either his audience are disposed to welcome the orchestral music of Schubert or they are not. If they are, which we are quite inclined to believe, they would surely prefer hearing the one symphony of his that can be obtained from among the several that he composed precisely as Schubert wrote it. Schubert wants no apology from Dr. Wylde, or from anyone else, and the character of his music is such that it cannot without prejudice be tampered with. The omission of the repetitions of certain passages, for which Dr. Wylde apologizes in a foot-note, instead of making the symphony appear shorter, as he insinuated, rather made it appear longer. This may sound paradoxical, but it is true all the same. The execution, under Dr. Wylde's direction, was spirited and grand.

The feature of the concert, however was the performance of Mendelssohn's first pianoforte concerto by Madame Schumann, who is still the "Clara Wieck" of the piano. We should have preferred to hear this gifted lady in the A minor concerto of her late husband, Robert Schumann, with which few musicians care to grapple, and which she plays to perfection. Still it was a treat to hear her give the more familiar work of Mendelssohn with such wonderful energy and fire, such utterly irreproachable style throughout, such charming expression in the slow movement, such well-sustained vigour and brilliancy in the last. Her performance was more than appreciated, and at the conclusion she was called forward and applauded with enthusiasm. Another treat was the absolutely faultless execution, by Mr. Lazarus, of Mozart's delicious concerto for the clarinet (with orchestral accompaniment) in A major. The music and the player were thoroughly well matched. Never did a stream of pure, unadulterated melody, flow more freely and gracefully from the lips of a singer—for Mr. Lazarus, although his voice is an instrument, is a singer all the same, and a great one.

The overtures were Spohr's to his romantic opera of *Faust*, and Beethoven's to his mythological ballet of *Prometheus*. With such an orchestra it is scarcely necessary to add that both these masterpieces—masterpieces between which there is not a thought in common—were admirably given.

The singers, Mdle. Bettelheim and M. Joulain, both attached to the company of Her Majesty's Theatre, were both well received. The lady, whose rich *contralto* voice has even improved in quality, sang an air from Gluck's *Exio* and another from Donizetti's *Maria di Rohan*. The gentleman, of whom we shall probably hear a good deal this season, gave the last recitative and air of Edgardo from *Lucia di Lammermoor*, and the movement "Ah si ben mio," from *Il Trovatore*—in each instance producing, by his fervid sentiment, a very favourable impression. At the third concert Mdle. Ilma de Murska, Mdle. Trebelli, and Mr. Santley (from Her Majesty's Theatre) are to be the singers, the pianist being Madame Arabella Goddard.

FELICIEN DAVID.—This well-known composer has gone to Lyons to conduct a performance of his eastern cantata *Le Désert*, to be given on the occasion of the sojourn of his Majesty the Emperor in that city, en route for Africa.

CRYSTAL PALACE CONCERTS.

Beethoven's Choral Symphony was given on Saturday for the first time at these concerts, where its eight predecessors are already familiar. We may state at once that no more admirable performance has been listened to, no more triumphant success obtained, in the Crystal Palace, now famous for its musical achievements. Herr Manns, having daily at disposal the services of such members of his band as are regularly engaged to the Company, can rehearse at convenience whatever he pleases and whenever he may find it expedient. It was therefore confidently expected that, sooner or later, the three instrumental parts at least of the Ninth Symphony would be introduced at the Saturday concerts. The difficulty that stood in the way of the leviathan being presented, with its colossal proportions undiminished, was the chorus in the fourth, the last and most trying part—the setting of Schiller's *Ode to Joy*. This difficulty, however, has at length been surmounted, and the “No. 9” has not only been heard but welcomed with enthusiasm. On no occasion do we remember the *allegro*, *scherzo*, and *adagio* so well played, the plan of each movement made so easily intelligible, the complex and interminable details so clearly and pointedly brought out, or the lights and shadows, the delicate tints and contrasts of the orchestral coloring so nicely observed. The times, too, were without an exception in exact accordance with the character of the music. We never before, for instance, heard the *scherzo*, with the “*molto vivace*,” indicated by Beethoven, so unhesitatingly taken and unflinchingly kept up. The playing of the wind instruments in this wonderful movement was singularly good. All are entitled to praise; but the horns and bassoons deserve mention apart, if only on account of the delicacy of their task in an important passage of the trio; while the first oboe especially distinguished itself where the invariably admired transition—as evanescent as it is beautiful—from D to F and back again, occurs. The execution of the remarkable episode, in three-bar *rhythmus*, with which the second division of the *scherzo* sets out, put flutes, oboes, clarinets, and bassoons alike on their mettle, affording them an opportunity of shining of which they most creditably took advantage. Even the characteristic notes on the drum, which, at the sudden change of key, are made to accentuate the first of every three bars, were dealt with a well-timed precision and sharpness that materially enhanced the effect. Nevertheless, it may be suggested that the fifth beat should not be accompanied by so decided a change from *forte* to *piano*. The word “*diminuendo*” applies exclusively to the wind instruments, which are directed to play “*piano*” from the beginning, and the same mark of emphasis is affixed to the fifth beat of the drums as to the preceding four. In the *adagio* the third horn got glibly over the ascending and descending scale passage so often a stumbling-block even to expert performers. The stringed instruments—fiddles, altos, violoncellos, and basses—whose labors throughout the symphony are unremitting, were rarely, if ever, at fault. Their execution of the trying and not seldom ungrateful passages in the first *allegro* was surprisingly vigorous and true; and the florid variations of the *adagio* were played by the first violins with a grace and brilliancy combined that realized all the composer could have wished. The stream of melody, free and unimpeded in its course, unlimited in its range, sporting, as it were, with the harmony from which it springs, flowed on and on, perpetually delighting the ear with its serene Orphic loveliness. The applause at the end of this truly seraphic *adagio* was even more unanimous and prolonged than that which followed the *scherzo*. The *allegro*, though listened to with quite as much attention, was hardly so well appreciated. The day must come, however, when the first movement of the Ninth Symphony will make as deep an impression in the Crystal Palace music-room as at any of those great London concerts its announcement in the programmes of which is at the present time an unflinching attraction.

The fourth division of the symphony, in which the chorus and quartet of solo singers take part, was not in all respects so perfect. How could it be otherwise? There are difficulties here almost if not wholly insurmountable. Let us say, however, without further preamble, that the execution generally far surpassed anticipation. The chorus, including many members of the Sacred Harmonic Society, had evidently been selected with great care, and their performance in most instances may claim unqualified eulogy. The *andante maestoso*, led off, in stately and pompous unison, by tenors and basses, strengthened by the sonorous notes of the bass trombone, and the *allegro energico*, its animated pendent, contain, perhaps, the most elaborate and puzzling combinations. In the *allegro* the theme of the *adagio* is reintroduced, in juxtaposition with another, built upon the theme of the opening chorus—the predominating subject, indeed, of the whole. The simultaneous working of these, against a florid accompaniment of stringed instruments, a masterpiece of contrapuntal contrivance, was exhibited with unaccustomed vigour and lucidity. The high A's, sustained through not less than sixteen bars uninterruptedly, in the middle of this movement, tried the soprano voices severely; but they

did not once flinch, and at the end of the *allegro* their intonation was all but everything that could have been desired. To follow the design of Beethoven strictly in every part of this *allegro* is barely possible; in the passage alluded to, for example, the sopranos are allowed no breathing time during twenty-five bars of long-sustained notes, terminating with the high A's in question; all that can be done, as in the case of the Second Mass, is to approach as near to it as is practicable. The solo singers, who have likewise traits allotted to them not always essentially vocal, were Madame Parepa, Miss Julia Elton, Messrs. Cummings and Lewis Thomas. They labored earnestly and with proportionate success, Madame Parepa, whose voice is just fitted to pierce through such a labyrinth of intricate harmony, being invariably up to the mark. The members of the band were as efficient here as in the purely instrumental parts of the work; and to hear them play the spirited free figured movement, on two themes, which springs so unexpectedly out of the first tenor solo, was to any genuine amateur alone worth a visit to Sydenham. We have said that the success was triumphant, and that such was the universal impression may be gathered from the fact that, at the end of the performance, Mr. Bowley, General Manager, came forward and informed the audience that the Ninth Symphony would be repeated at the forthcoming concert, next Saturday.

Herr Manns, to whom infinite honor is due for this very creditable result, might have done better, we think, than talk to the audience in his programme about “objective” and “subjective,” and quote so largely from Herr Wagner's rhapsodical description of what Herr Wagner conceives Beethoven may have intended to convey through the medium of the Choral Symphony. What on earth, for example, could they get out of the following explanation of the *scherzo*?—

“The first few bars of this movement seem to transport us into a new world. A wild delight takes possession of our senses, and hurries us on in a kind of mental intoxication. The distant smile of contentment has now vanished, and, pursued by despair, we still rush restlessly onwards in search of some new and unknown joy. . . . A sudden change in the movement opens to us a scene of joyous merriment. A certain rude joviality seems to be intended by the simple and oft repeated theme. . . . But we are not disposed to acknowledge such merriment as the realization of our ceaseless longings after happiness. As we gaze on the scene our vision becomes clouded; we turn away, and again yield ourselves up to that restless impulse which hurries us onward with the energy of despair, still in the hope of meeting with happiness, which, alas! in this way we shall never obtain.”

The composer himself left no authority for such an interpretation of his *scherzo*. Indeed, we read in some very interesting papers recently contributed by Otto Jahn to *Die Grenzboten*, that the theme of the *scherzo* is said to have suggested itself to Beethoven, on his coming suddenly from a dark place into a room full of lights. This may or may not have been the case; but we have no authority to build up theories, about the supposed intentions of great men, upon no foundation whatever except our own individual fancies. Beethoven has, happily, himself sufficiently explained the last movement of his colossal work, by wedding his music to Schiller's ode, *An die Freude*. The first idea, in the note-book which he showed to his friend and future biographer, Anton Schindler, when his mind was fully made up, is emphatically conveyed in a simple, but thoroughly significant sentence:—“*Lasst uns das Lied des unsterblichen Schiller singen*” (“Let us the song of the immortal Schiller sing”); and though the text of the introductory solo was ultimately changed to another—“Oh friends, no more these sounds, but let us sing some strain more cheering and more joyful,” that is amply borne out by the fourth division of the symphony being of a far more lively character than the rest—precisely as in the case of the no less famous Symphony in C minor and other pieces. That Beethoven may have intended a republication of his works, with an analysis or explanation of each, is by no means improbable. But he did not live to carry out this intention, and no one has any right to attempt to do it for him. He intended to compose a tenth symphony, music to Goethe's *Faust*, and an oratorio; would Herr Wagner, peradventure, like to try his hand at these? The last corrected copy of the Ninth Symphony, with the dedication to King William Frederick III. of Prussia, bears the following title:—“*Sinfonie, mit Schluss-chor über Schiller's Ode, 'An die Freude,' &c.*” That is all; and no more is really wanted by those who can feel the beauty and depth of great music without giving credit to composers for all sorts of transcendental and unfathomable meanings.

It was an excellent idea to begin the concert with the overture to the ballet called *Die Geschöpfe des Prometheus*, composed in 1800, more than twenty-two years before the Ninth Symphony. Perfect as is this overture in its way, the obligations which, without plagiarism, it clearly lies under to the *Figaro* and *La Clemenza di Tito* of Mozart show that Beethoven when he wrote it was not yet the independent self-sufficing

Beethoven he afterwards became. The execution of the *Prometheus* overture was admirable. There were other things in the programme. Each of the four solo singers, for example, was, out of courtesy, set down for an air; but the interest of the concert was centred in the Choral Symphony, of which enough has been said for the present.

ANTONIO CALDARA.*

We have already often had occasion to censure the flippancy and arrogance of which that fertile writer on musical matters, M. F. J. Fétis, is guilty in his writings, that are as numerous as they are superficial. His *Biographie générale des Musiciens* swarms with mistakes and arbitrary assertions. These defects are more than usually prominent when he treats of artists who have lived and worked in Germany and especially in Austria. We reserve the task of compiling a long register of his shortcomings until we have more leisure; in the present instance, it is his article: "Caldara, Antoine" in the second volume of the *Biographie Universelle* (second edition) which compels us to speak in terms of stern reprehension.

In this article, M. Fétis asserts that Caldara, affronted at the small success of his opera, *Temistocle*, produced on the 4th November, 1736, at Vienna, renounced theatrical composition; that he remained two years longer in Vienna; and that, about the end of 1738, he returned to Venice, where he lived in retirement until his death, which occurred there on the 28th August, 1763. M. Fétis accuses Gerber of being wrong, in saying that Vienna was the place where Caldara died. Still more strange does he consider the statement of our excellent writer Anton Schmidt (author of the *Biography of Gluck*), whom he ironically calls *le savant Antoine Schmidt*, to the effect that Caldara died at Vienna on the 28th December, 1736, aged 66, thus on the one hand, shortening his life about 27 years, while, on the other, he ante-dates the period of his birth eight. M. Fétis is unable to understand how Schmidt can thus run counter to all historical data (*données historiques*), when the very production of Caldara's last opera: *L'Ingratitudine Castigata*, at Venice, in March, 1737, refutes Schmidt's unsupported assertion. M. Fétis thus takes the liberty of disposing, with a contemptuous phrase, of the most conscientious of all biographers, instead of profiting by the ready means for ascertaining the truth.

We have taken upon ourselves the slight trouble of examining the "documents" which M. Fétis has missed, and are enabled to publish the following information derived from them. *Das Wienerische Diarium*, of the 2nd January, 1737, contains "the list of the persons who have died in Vienna," and mentions as having died on the 28th December, 1736: "Herr Anton Caldara, Imperial Vice-Capellmeister to the Court, in the Breanisches Haus, Kärnthnerthorstrasse, aged 66."—The register of deaths of St. Stephen's parish, Vienna, for the year 1736, contains the statement that the body of Herr Anton Caldara, etc., was buried, on the 29th December, in the vault at St. Stephen's. Lastly, in the archives of the Imperial Landgericht, Vienna, are the deeds relating to the course taken by the Lord Chamberlain's office with regard to the property of the deceased, and in these mention is made of the day of his death already given. The little he left was, with the consent of his daughter, Sophie Caldara,† a major, handed over to his widow Catherine, whose maiden name was Petronin. Thus, there can be no more disputes as to where and when Caldara died. The age given in the register of deaths was undoubtedly furnished by his relatives, who must have known it better than anyone else.

M. Fétis says, moreover, that the composer did not come to Vienna till 1718, when he received the title of Vice-Capellmeister to the Court. The archives, however, of the Steward of the Imperial Household prove that he was appointed to the post on the 1st January, 1816; in this same year, too, he sent in compositions to the Hoftheater, foremost among them being the *licenza* and *intermezzi* to Pariati's drama: *Costantino*. He figures as "Imperial Composer" as far back as 1714.

Not only is the enumeration of Caldara's operatic compositions, as it is given by M. Fétis, incomplete, but frequently incorrect in

the dates. M. Fétis makes of the opera: *Cajo Margio Coriolano* two operas, one: *Cajo Mario*, and another: *Coriolano*. Of the opera: *Atenaide*, the third act only is by Caldara; the two others were composed by Antonio Ziani and Antonio Negri.—Among the theatrical works not mentioned are: *Apollo in Cielo*, 1720; *Psiche* (composed in conjunction with Fux), 1720; *Chamaide*, 1722; *La Concordia dei Pianeti*, *La Contessa dei Numi*, *Il finto Policare*, *Il Trionfo della Religione e dell'Amore*, 1725; *Amulasunta*, 1726; *La Forza dell'Amicizia*, second and third act (the first is by Giov. Reutter, Jun.), *Amor no ha Legge*, 1728; *I Disingannati*, 1729; *Dialogo trà la vera Disciplina ed il Genio*, 1730; *Sinfonia* and third act of *La Pazzienza di Socrate* (the first and second act are by Giovanni Reutter, Jun.), *Livia*, *Dialogo trà la Inclinazione ed il Bene*, 1731; *Sancio Pansa*, *Governatore dell'Isola Barrataria*, 1734; *Scipio Africano*, and *Il Natale di Minerva Tritonia*, 1735.

The scores and librettos of most of these works are either in the Hofbibliothek, or the archives of the Gesellschaft der Musikfreunde, in Vienna, and whoever will devote enough of his time to become somewhat intimately acquainted with Caldara's compositions will soon be convinced that the old musician merits an honorable place among his contemporaries. May these few lines help to direct the attention of those who study musical history to this excellent composer, who would enjoy a brilliant reputation had he not happened to live at the same time as Handel and Joh. Sebastian Bach.

L. VON SONNLEITHNER.

LETTERS TO THE EDITOR.

THE WORCESTER CATHEDRAL ORGAN

Sir,—I have been slow in expressing an opinion as to the situation of the organ in our restored and beautiful Cathedral, because I wished the Dean and Chapter to act upon the judgment of the most eminent professional advisers; but as I understand that an effort is being made to force the organ into position with the ulterior view of thrusting out the congregation from the choir into the nave, which has become almost a creed in certain quarters, I must, as a good son of the Church, speak out boldly ere it be too late. That the public of Worcester are almost unanimous, as to the general congregation of worshippers continuing ordinarily to occupy the choir and side aisles, there can be no doubt, and I feel sure that the venerated Dean and Chapter, knowing this, will allow no *side wind*, even though coming from an organ, to produce this untoward effect. Every impartial person who has visited Hereford Cathedral will say that placing the congregation in the nave is a mistake. Solemn worship is reduced to a vain show, for those in the nave can only hear a dull murmur in the choir, and when the reader of the lessons comes out of the choir to the lectern, his voice, unless a very powerful one, is lost both to those in the choir and the nave also. But believing that the Dean and Chapter have no intention to make a change for no useful purpose, I will only now consider the best situation for the organ architecturally and chorally. All positions proposed for the organ, where they cannot be in convenient communication with the choir and lay clerks, are out of the question, and, therefore, transepts and lateral chapels cannot be properly entertained. The west end of a Cathedral is the most favourite place on the Continent, but there whole bands and engaged singers form a corps quite independent of the ritualists on special occasions. This would not do in an English Protestant Cathedral.

Mr. Gilbert Scott, the architect, has made some drawings showing alternative situations for the organ, which are now on exhibition in the Chapter-House. Two positions for the organ are here indicated—the old situation over the entrance screen of the choir, but not placed so high or the instrument made in appearance so massive as before, nor placed laterally in one of the severies of the choir, but advancing rather conspicuously beyond the arches. Candidly I confess to a little difficulty in either case, which amounts to this—shall the beautiful outline of arches below and the arcades of the triforium above appear as if afflicted with the mumps or a swollen face, or shall the grand perspective from east to west be partially interrupted by the intervening organ above the choir screen? Stress is laid by some observers on this interruption of the view, but, though an object and one quite in accordance with the solemn prospect intervenes, the view is by no means blocked up, for the whole grand perspective of arches above along the vaulted roof to the great east window is revealed fully before the eye, as well as below through the divisions of the screen to the altar and reredos. Some interruption below there must ever be by the elevation of the reredos, and this is the case at Hereford. But I think myself that an organ is not an unpleasant object for the eye to rest

* From the Vienna *Recensionen*.

† This daughter was born on the 9th May, 1720, her godfather being Baron Emmanuel von Astorga.

upon midway, and partially revealing the sanctuary within it seems to invite the thoughtful spectator, and is an accordant object not jarring by any impropriety. But placed laterally the organ becomes an excrescence, and jutting out like an extraneous afterthought, it really jars upon the vision and the mind, besides stopping up one of the severies of the choir, and filling it in reality with what, however contrived, must look cumbersome and out of place. I will suppose that for choral purposes either position may be equal, but I believe no musical man objects to the place of the organ over the entrance to the choir, and it may be further said that it then takes up no spaces otherwise intended, and becomes equally useful whether service be in the choir or the nave. I respect those advocates whose opinions of sound doctrine would inflict a tumour on the side of the choir to give a free current to their views; but my own views of sound practice inclines me to give the greatest satisfaction to the greatest number, and unless professional advice was absolutely hostile, to look to public opinion, architectural propriety, and the true interests of the Church of England.

I am sure that the truly benevolent Dean (who I trust may be long preserved to us) and the Chapter are only desirous that the action finally taken in the matter of the place of the organ shall give complete satisfaction; but those who have the power to decide should be guided by those general principles that will bear review, and not yield to pressure from any party who may have ulterior objects that would cause a revulsion in the public mind. As worshippers, then, I say, let the people retain their loved places in the choir and its side aisles, and I fully believe that the majority would be satisfied to see the organ elevated above the choir screen, though not higher towards the roof than beauty of form and adaptation to harmony absolutely require.

I am, Sir,
AN OLD AND THOUGHTFUL SURVEYOR.

Worcester, April 19th, 1865.

BACH'S MODE OF PLAYING.

SIR,—The article on J. S. Bach, in your number of April 22nd, contains remarks on his mode of playing, and of holding the hands on the keyboard, which seem to me to deserve some attention. According to the writer, Bach held his fingers bent over the notes, and instead of raising them, made them slide off the notes, "drawing back the tips of the fingers towards the palm of the hand." This method of playing seems to me to be suited only to organ playing, where there is no touch, properly speaking, and where a good *legato* is the great object. But as applied to pianoforte playing, I cannot imagine anything worse; it would give the player the appearance of playing with his knuckles, and he could not possibly draw much tone from a grand piano. It must not be forgotten that in Bach's time there were only harpsichords, the touch of which was very light; hence the above mode of holding the fingers might have done. But, as since then the piano has come into existence, and with it a totally different form of mechanical difficulty, it follows that another system was required. Accordingly none of our present great performers follow the old method. Because Bach has remained the greatest contrapuntal writer, it does not follow that his way of playing should be the best. Your obedient servant,
Brighton, April 26. A READER.

THE HARP.

(Concluded from page 245.)

SIR,—In connection with O'Halloran's remarks, the famous "Legacy" of Tom Moore is very appropriate:—

"When the light of my song is o'er,
Then take my harp to your ancient hall;
Hang it up at that friendly door,
Where weary travellers love to call.
Then if some bard, who roams forsaken,
Revive its soft note in passing along,
Oh! let one thought of its master waken
Your warmest smile for the child of song."

Giraldus Cambrensis, an ecclesiast and writer, visited Ireland in the suite of Henry II., in the year 1171; and such was the rapture with which he listened to the instrumental music of Erin, that he preferred it to anything that he had heard in other countries.

It may not be uninteresting to quote his own words, as given in Walker's memoirs of the Irish bards, more particularly as he had written disparagingly of nearly everything else appertaining to the Irish but their music:—"The attention of these people to musical instruments, I find worthy of commendation; in which their skill is, beyond comparison, superior to that of any nation I have seen;* for in these the

* Giraldus had spent some years on the Continent.

modulation is not slow and solemn, as in the instruments of Britain, to which we are accustomed, but the sounds are rapid and precipitate, yet at the same time sweet and pleasing.

"It is wonderful how, in such rapidity of the fingers, the musical proportions are preserved, and, by their art, faultless throughout, in the midst of their complicated modulations, and most intricate arrangement of notes, by a rapidity so sweet, a regularity so irregular, a concord so discordant, the melody is rendered harmonious and perfect, whether the chords of the Diatessaron or Diapente are struck together; yet they always begin in a soft mood, and end in the same, that all may be perfected in the sweetness of delicious sound.

"They enter on, and again leave their modulations with so much subtlety, and the tinglings of the small strings sport with so much freedom under the deep notes of the bass, delight with so much delicacy, and soothe so softly, that the excellence of their art seems to be in concealing it."

I should much like to know what the author of the "History of the Harp" thinks of this very high encomium upon the merits of the Irish harp and harpers, particularly as it was written by a Welshman! for Giraldus was certainly a Welshman; and the above extract was decidedly written upon the harp.

We cannot well suppose that Giraldus was unacquainted with music, for he makes use of terms which belonged to the Grecian system; and he would have been rather familiar with the effects of the harp, as in the century preceding his arrival in Ireland, Gruffydd ap Conan, king of North Wales, had "brought over with him from Ireland divers cunning musicians into Wales,"* so that this instrument was, as it appears, generally practised by the Welsh.

The assertion of the historian Powel, is supported by the learned Selden, who says, "that their musique," speaking of the Welsh, "for the most part came out of Ireland with Gruffydd ap Conan, prince of North Wales, about king Stephen's time."

A congress or re-union of musical masters of that period was held by Gruffydd ap Conan, for the reformation of abuses amongst the Welsh minstrels, and for the purpose of taking further steps for the more correct development of the art.

At this assembly, the Welsh tunes were collected, and transmitted to their present notation, as exhibited in the collection spoken of by Dr. Burney, and preserved by the late Mr. Morris of the Tower of London.

Mr. Walker observes that "as this congress, we may conclude, consisted principally of the cunning musicians brought over from Ireland into Wales, we may hence infer that the notation of the music then settled was afforded by those musicians, they having been said to have devised, in a manner, at this time, all the instrumental music of the Welsh. As this notation must have arrived gradually even to the rude state in which we find it, and as the tunes, which it has been the means of preserving, are set in full harmony for the harp," (according to Dr. Burney) "we may venture to assert that the Irish had been long in possession of musical characters, and of a slight knowledge of counterpoint."

In some remarks on the air, "*Chant o'Bunnan*" (three hundred pounds), the editors of the *Harmonicon* thus alluded to the Irish music and its influence in Wales:—"The Welsh have few native airs; most of those ascribed to them are of Irish origin; and we deceive ourselves if the above be not amongst the latter, for it possesses all the tenderness that characterises the melodies of unfortunate Erin, and is devoid of that uncouthness, which, with three or four exceptions, mark those of the more happy Cambria."†

"Dear harp of my country! in darkness I found thee,
The cold chain of silence had hung o'er thee long,
When proudly, my own Island Harp! I unbound thee,
And gave all thy chords to light, freedom, and song."

I am, Sir, yours faithfully,

A. J. P.

Belgravia, Feb. 27th, 1865.

P.S.—In reference to "our mutual friend" in my last (mythological) letter, I alluded to "Apollo," and not to the talented Mr. Dickens, as may be inferred.

TO SHIRLEY BROOK, ESQ.

SIR,—In a former letter, addressed to Leicester Bucke, Esq., I set forth certain reasons why not only the parliamentary grant to the Royal Academy of Music should be continued, but also increased; and why the institution also merits an increase of support in the shape of additional subscribers. I should now like, with your permission, to answer certain objections which are raised against the Academy, and

* Powel.

† Gardiner says, that Britain received the harp from Ireland through Wales; and he reasonably concludes that this instrument "was originally brought to Ireland by the Phenicians."—*Music of Nature*, London, 1843.

which formed the ground of opposition in parliament to the grant of £500 last session.

First, then, it is said that the Academy is a hobby of the rich, and that a grant to it is improper, as carrying out such hobby at the national expense. The fallacy of this objection is evident in a moment, when we consider that the education of the Academy is adapted only for those who intend to adopt music as a profession, and not as a pastime. Experience shows that this is the class of persons who mostly enter the Academy; and even if amateurs choose to avail themselves of its advantages, it is no less an institution for the benefit of the poor than Post-office annuities and insurances, which are intended for the lower orders, but necessarily open to the rich. In fact, musical education in this country is practically denied to the poor. Enable the Academy to open its doors gratis to qualified students, and you do away with this disadvantage. I say advisedly "qualified," because no students are, or ever ought to be, admitted into the Academy without passing such an examination as would show a sufficient capacity for music to enable them to profit by instruction therein. The demand for professional musicians, not only as performers, but also as instructors, is increasing almost daily. Formerly we had but one orchestra in England, that of the Italian Opera. Now we have not only several in London, but also others in various provincial towns, and I am confident, though perhaps this may be deemed an Utopian idea, that the time will come when every place of importance in this country will have its own orchestra. That which mainly prevents this at present is the scarcity of orchestral players, and this scarcity is entirely owing to the impossibility of a poor man obtaining musical education in this country, however much he may wish to adopt music as a profession, or however great his qualifications for the pursuit may be. Again, the grant of last session was proposed by the Chancellor of the Exchequer, not as a concession to any wishes of the rich, but as an answer to a memorial signed by upwards of 100 musicians, and setting forth the claims of the Academy.

In the second place, the efficiency of the Academy is questioned; it is disadvantageously compared with other similar institutions on the Continent, and even in parliament last session Mr. Bernal Osborne challenged the Chancellor of the Exchequer to name six good singers whom it had produced. Now the efficiency of an institution of this kind is best manifested in two ways—first by the professors who teach in it, and secondly by the subsequent career of the students who have been educated therein. The list of the professors at the Academy has, from the time of its foundation, included the names of almost all the best English and foreign teachers of music. Lindley, Dragonetti, Sir Henry Bishop, Velluti, Moscheles, Spagnoletti, Bochsa, Clementi, and Crivelli, have at different times taught at the Academy. While the students at the present time have the advantage of instruction by Macfarren, Pauer, Arditi, Garcia, Schira, Otto Goldschmidt, Chatterton, Henry and Richard Blagrove, together with many other teachers of almost equal celebrity, whose names I am only precluded from mentioning for want of space. In fact, the staff of the Academy is at any rate equal, if not superior, to that of any of its continental rivals. Again, a large majority of the English musicians of the present day have been pupils of the Academy. Sterndale Bennett, Macfarren, and Arthur Sullivan, who are amongst the foremost ranks of English composers, studied in the Academy, as also did the three Godfreys, now leaders of the three bands of the Guards. The Covent Garden orchestra contains many former pupils of this institution—among others Folkes, Boyle, Howell, and the two Harpers. A complete catalogue would comprise Dr. Wylde, John Thomas, the Distins, Hullah, Brinley Richards, Sainton-Dolby, and others too numerous to mention here, and whom I must, therefore, pass by in silence (which must not, however, be construed as in any way slighting their merits), except Henry Blagrove, one of the most eminent violinists of the day, who entered the Academy in 1823, being then about 12 years of age, where he remained until 1832, when he went to Germany to study under Spohr, and except also Miss Agnes Zimmerman, who played the other day at the Crystal Palace, and who is placed by the suffrages of the musical world, not only in this country but also abroad, in the first rank of living pianists. I think the foregoing remarks are a sufficient answer to Mr. Bernal Osborne's challenge, but in case they should not be, I may enumerate for his benefit Mesdames Sainton-Dolby, Bellchambers, and Henderson, and Messrs. Giubilei, Seguin, and Stretton. In December, 1828, Rossini's *Barbiere* was performed at the Opera House, on which occasion not only the singers (with the exception of Figaro, a part requiring acting as well as singing), but also the members of the orchestra, were all pupils of the Academy. Again in February, 1829, Miss Bellchambers, of the Academy, took the part of Elena, in *La Donna del Lago*, in the room of Signora Monticelli, at a very short notice. These are only isolated instances of the kind, and selected to show what a conspicuous part in the musical history of this country the Academy has played since its foundation in 1822. It should also be borne in mind that no less than thirteen different instruments are taught at the Academy, while many

of the Conservatoriums, and notably the famous one at Leipsic, confine themselves to piano, violin, and violoncello.

I hope that these details will serve to prove both the efficiency of the staff and also the success of the pupils of the Academy, as these are things comparatively unknown to the general public from the quiet and unostentatious way in which the institution does its work. There may be, and doubtless are, some objections as to the management of the Academy, but these proceed mainly from professional sources. The case, however, is the same in the foreign establishments, of which we have had a proof lately at Naples, where Verdi refused the direction of the Conservatoire vacated by Mercadante, and Thalberg the post of pianist for the same reason, that the institution was not managed in exact accordance with their notions. The public, however, looking at the Academy from a non-professional point of view, will judge of its value by its effects. I have attempted to give some idea of these in this and my preceding letter. But I recommend any one who has a love of music to attend some of the concerts of the Academy and judge for himself. Speaking from experience I can confidently say that he will be not only pleased but surprised by the performance, and will come away strongly disposed to give a helping hand to the institution.

Your obedient servant,

Bush House, near Bolt.

LAVERNE PITT.

MUSICAL UNION.

The twenty-first season was inaugurated on Tuesday afternoon at St. James's Hall with the following programme:—

Quartet, G minor, No. 33—Haydn; Quintet, E flat, Op. 44, for pianoforte and strings—Schumann; Quartet, No. 9, in C—Beethoven; Pianoforte solos—Nocturne, G minor—Chopin; "The Guitar," Impromptu—F. Hiller; "Poeme d'Amour"—A. Henselt.

The executants were—Herr Joachim, first violin; Herr L. Ries, second violin; Mr. Webb, tenor; Signor Piatti, violoncello; and Madame Clara Schumann, pianoforte. Madame Schumann made her first appearance after a long absence, and played with all her old fire and energy. With Herr Joachim leading, and in his best vein, the two quartets were executed to perfection. The attendance was large and fashionable.

MIDLE. ADELINA PATTI will make her first appearance this season at the Royal Italian Opera, on Tuesday next, in *Lucia di Lammermoor*.

MR. HENRY RUSSELL.—We are given, on good authority, to understand that among the candidates named for the knighthood which, it is said, is intended to be conferred on a member of the musical profession, is Mr. Henry Russell, and that his chances of receiving the honour are among the best. On the ground of the numerous popular and national melodies, hearth-songs and heart-songs, with which that composer has endowed the people of this country, the choice is one plainly justified by special and distinct claims, no less than by a name of wide-spread popularity. Men who, like Dibdin, have helped by their songs to awaken and keep alive in the hearts of the people wholesome and patriotic sentiments, confer a national benefit which deserves an emphatic recognition.

SIG. GIREMIA BETTINI.—We regret to announce the death of this favourite tenor, which took place at Tréate, (Piedmont). He was only forty-two years of age.

KENSINGTON.—The concert of the St. Philip's Choral Society took place on Friday, the 21st, in the presence of a crowded audience. The programme consisted of a variety of sacred and secular music. Several solos were sung by amateurs, and one of these, "The Sultane War Song," was given with so much spirit as to obtain an unanimous encore. A similar compliment was paid to Mr. Henry Smart's song "Come again, Spring." Mendelssohn's "Andante and Rondo" was performed by Mr. Brinley Richards, who was encored in one of his Welsh fantasias. The accompaniments to the various songs were played with much skill by the organist of St. Philip's. Mr. Joseph Barnby officiated as conductor.

MR. ATYWARD, the well-known music-seller of Salisbury, has been appointed organist of St. Edmund's church, of that city.

PESHORE.—Mr. Tovey, organist of the Abbey Church, gave his annual concert at the New Music Hall, on Tuesday, when, notwithstanding the state of the weather, there was a large attendance. The performers were Mr. Tovey, his son Mr. C. H. Tovey, Miss Tovey, Miss H. M. Tovey, and Miss C. C. Tovey, assisted by the Revs. G. Charles and T. Vines. Repeated encores prolonged the concert to a late hour.

MR. CHARLES HALLÉ'S FIRST RECITAL.

(ST. JAMES'S HALL.)

FRIDAY, MAY 5, 1865.

MR. CHARLES HALLÉ has the honor to announce EIGHT PERFORMANCES of ANCIENT AND MODERN PIANOFORTE MUSIC, by the best masters, in the Large Room of St. James's Hall, on the afternoons of

FRIDAY, MAY 5, 1865.

" " 12, " " " 9, "

" " 13, " " " 23, "

" " 26, " " " 29, "

To commence each day at Three o'clock precisely.

The Programmes will be made out in conformity with the same plan as that adopted with such unanimous approval in 1863 and 1864. The solo sonatas of Beethoven, as the greatest and most prolific contributor to the music of the Pianoforte, will, as before, occupy a conspicuous place, and each selection contain at least one of his compositions. Among the rest, Mr. Hallé proposes to introduce several pieces, in the shape of Rondos, Variations, &c., which, though of eminent worth, are less familiar to the musical public than the majority of the sonatas. The newly revived interest in the solo sonatas, for pianoforte, by Mozart, which of late years has directed the attention of amateurs generally to those masterpieces of symmetrical beauty—some of the most original and individual of which had been allowed to fall into comparative oblivion—justifies Mr. Hallé in promising that the name of Mozart will appear more frequently than hitherto in the course of the forthcoming series of "Recitals." Preludes and Fugues, Partitas, Suites, &c., by J. S. Bach, Domenico Scarlatti, and Handel; sonatas by Haydn, Clementi, Dussek, Steibelt, Woelfl, Hummel, Weber, and Schubert—together with excerpts from the varied productions of John Field, Chopin, Mendelssohn, Henselt, Schumann, Stephen Heller, Moscheles, Sterndale Bennett, and other distinguished musicians who have enriched the repertoire of the instrument—will be brought forward as occasion offers. The resources presented by the works of these composers are well nigh inexhaustible; and Mr. Hallé trusts by a careful selection from each so to diversify his programmes as to give the attraction of novelty to every one in succession, and thus afford his hearers opportunities of comparison which may prove no less agreeable than instructive. Each programme will, as at previous "Recitals," include seven or eight pieces, comprising two, or according to circumstances, three sonatas. The name of no author will occur more than once in any selection—that of Beethoven alone excepted; nor will any "Recital" occupy more than two hours—from Three o'clock till Five.

The programmes will be accompanied, as before, with descriptions, historical, analytical, and non-critical, of the sonatas and other pieces.

Programme of the first concert, on Friday next, May 5th:—Part I. Sonata in C. Op. 2 No. 3, Beethoven; partita, in B flat, S. Bach; rondo brilliant, in E flat, Op. 49 (first time), Weber. Part II. Grand sonata (appassionata) F minor, Op. 57, Beethoven; impromptu, in C minor, Op. 90, No. 1 (first time), Schubert; prelude in G. Op. 51, No. 3, and "Nuits Blanches," in E, Op. 92, No. 3, Heller; third, "Ballade," in A flat, Op. 47 (first time), Chopin.

Prices of admission:—For the series, Sofa Stalls (numbered and reserved) £2 2s; Balcony, £1 11s. 6d.; Unreserved Seats, £1. Single Tickets, Sofa Stalls, 10s. 6d.; Balcony, 7s.; Unreserved Seats, 3s.

Subscriptions received at CHAPPELL & Co.'s, 50, New Bond Street; CRAMER & Co.'s, Regent Street; KEITH, PROWSE, & Co.'s, 48, Cheapside; MITCHELL'S, 33, Old Bond Street; OLLIVIER & Co., 19, Old Bond Street; the Ticket Office of St. James's Hall, 28, Piccadilly; and of Mr. CHARLES HALLÉ, 11, Mansfield Street, Cavendish Square.

MONDAY POPULAR CONCERTS, (St. James's Hall.)

ONE HUNDRED AND SEVENTY-SEVENTH CONCERT. (EIGHTEENTH CONCERT OF THE SEVENTH SEASON.)

Monday Evening, May 1,

PART I.

QUARTET, in D minor, No. 2, Op. 10, for two Violins, Viola, and Violoncello—MM. JOACHIM, L. RIES, H. WEBB, and PIATTI. *Mozart.*
SONG, "Versar nel mio cor"—Miss EDITH WYNNE. *Gounod.*
SONATA, in E minor, Op. 90, for Pianoforte alone—MR. CHARLES HALLÉ. *Beethoven.*

PART II.

QUARTET, in B flat, Op. 64, No. 5, for two Violins, Viola, and Violoncello—MM. JOACHIM, L. RIES, H. WEBB, and PIATTI. *Haydn.*
SONG, "Ave Maria"—Miss EDITH WYNNE. *Schubert.*
TRIO, in E flat, Op. 70, No. 2, for Pianoforte, Violin, and Violoncello—MM. CHARLES HALLÉ, JOACHIM, and PIATTI. *Beethoven.*

CONDUCTOR, - - - MR. BENEDICT.

To commence at Eight o'clock precisely.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets of Austin, at the Hall, 28 Piccadilly; Chappell and Co., 50 New Bond Street; and the principal Music Publishers.

FOURTH MORNING PERFORMANCE

TO-DAY, SATURDAY, APRIL 29, 1865.

(ONE HUNDRED AND SEVENTY-SIXTH CONCERT.)

To commence at Three o'clock precisely.

PART I.

QUINTET, in B flat, Op. 87, for two Violins, two Violas, and Violoncello—MM. JOACHIM, L. RIES, H. WEBB, HANS, and PIATTI. *Mendelssohn.*
SONG, "I will not wander"—MR. CEMINGS. *Schumann.*
SONATA, in A flat, Op. 26, containing the Funeral March, for Pianoforte alone—Madame ARABELLA GODDARD. *Beethoven.*

PART II.

SONG, "A winter's walk"—MR. CEMINGS. *Schubert.*
QUARTET, in B minor, Op. 3, for Pianoforte, Violin, Viola, and Violoncello—Madame ARABELLA GODDARD, MM. JOACHIM, H. WEBB, and PIATTI. *Mendelssohn.*

CONDUCTOR, - - - MR. BENEDICT.

MONDAY POPULAR CONCERTS, (St. James's Hall.)

Monday Evening, May 8, 1865.

FOR THE BENEFIT OF Madame ARABELLA GODDARD.

PART I.

QUARTET, in D major, No. 45, for two Violins, Viola, and Violoncello—MM. JOACHIM, L. RIES, H. WEBB, and PIATTI. *Haydn.*
SONG, "Prison'd in a cage" (*Mock Doctor*)—MR. SIMS RERVES. *Gounod.*
SONATA APPASSIONATA, in F minor, Op. 57, for Pianoforte alone—Madame ARABELLA GODDARD. *Beethoven.*

PART II.

SONATA, in B flat (dedicated to Mdlle. Strinasacchi), for Pianoforte and Violin—Madame ARABELLA GODDARD and HERR JOACHIM. *Mozart.*
SONG, "O, ma maitresse" (*Lalla Rookh*)—MR. SIMS RERVES. *Felicien David.*
TRIO, in C minor, for Pianoforte, Violin, and Violoncello—Madame ARABELLA GODDARD, HERR JOACHIM, and SIGNOR PIATTI. *Mendelssohn.*

Conductor, - - - MR. BENEDICT.

L'HISTOIRE DE PALMERIN D'OLIVE filz du Roy FLORENDES de MACDONDE et de LA BELLE GRIGNE, fille de Remiclus, Empereur de Constantinople, by IEAN MAUGIN, dit le PETIT ANGEVIN. A perfect copy of this extremely rare Romance to be sold for SIX GUINEAS, (no diminution of price). Enquire of DUNCAN DAVISON & Co., 241, Regent Street.

Will shortly appear.

"MUSICAL DEVELOPMENT."

A NEW WORK, by JOSEPH GODDARD, (Author of "The Philosophy of Music.") Those who may desire to become Subscribers to the above work are respectfully requested to forward their names to the Author at 67, St. Paul's Road, Camden Square, N.W. The following are among the names already received:—William Chappell, F.S.A., Augustine Sargood, Esq., John Boosey, Esq., J. Ella, Esq., W. T. Best, Esq., and G. W. Martin, Esq. Price to Subscribers is 6s.; after publication the price to purchasers will be 6s. 6d.

TO MUSICAL LECTURERS AND PROFESSORS.

MR. JOSEPH GODDARD has a few original MUSICAL LECTURES to dispose of.—136, St. Paul's Road, Camden Square, N.W.

NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS.—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

BIRTH.

On Sunday, April 23rd (St. George's day), the wife of ALFRED JAMES PHASEY, of a son.

MARRIED.

On the 20th instant, at Sunninghill, by the Rev. Lord Wrothesley Russell, GEORGE J. ELYEY, Esq., Mus. Doc. of the Cloisters, Windsor Castle, to ELENORA GRACE, younger daughter of the late Richard Jarvis, Esq., of Cambridge Terrace, Hyde Park.

The Musical World.

LONDON: SATURDAY, APRIL 29, 1865.

THE BEETHOVEN RELICS.

(Continued from page 243.)

THE second section of our story belongs to the year 1845. Being completely free from aught like opposition, and, consequently, from any excitement in the minds of the persons concerned, it may be stated like a mere business transaction, although one arising out of a noble national feeling, as well as, in a no less degree, from a sentiment of the great artistic interests involved. Extraordinary circumstances which came off in the

middle of the month of August, on the Lower Rhine, and were the means of bringing together contingents from the musical public of all Europe, including even the Queen of Great Britain, at a festival dedicated to the memory of Beethoven, appear to have exercised more influence than aught else in miraculously causing what, two years previously, had proved a failure, although supported by the astuteness of experienced men connected with the court, to become, as if in a moment, an actual fact, without a single step having been taken by me to ensure such a result. The following was the immediate cause:—

The reader knows, from Beethoven's *Biography*, Charles Neate, the musician of London, and now, as I have been informed, residing at Brighton. That this gentleman was personally acquainted with Beethoven, and maintained a correspondence with him, is mentioned on several occasions in the above work. In the second half of July, 1845, I had the pleasure of receiving a visit from Mr. C. Neate, at my house in Aix-la-Chapelle. He at once expressed a wish to see the Beethoven relics which were in my possession; the fate with which they had met at Berlin he had learnt from the public papers. After examining several of them, he stated that he had been sent by the managers of the British Museum for the purpose of forwarding them a report upon all that was in my hands. At the same time he enquired whether I was inclined to dispose of the whole of the relics to the above institution. As I had long felt that it was utterly impossible for me to give up, as yet, that portion of the relics which comprised the documents, letters, and other papers, and which were my principal authority for the dates and facts in the *Life* of the master, my answer to his question related only to the musical portion and some other things. Neate expressed it, however, as his conviction that the gentlemen in London would insist upon my making over to them the whole, including even apparent trifles. After a consultation between myself, Herr Hansemann, and the London artist, the latter was requested to open negotiations with the managers of the British Museum.

Meanwhile, the day for the inauguration of the Beethoven monument was close at hand; I proceeded, in consequence, to Bonn, and Neate, at the same time, started on his return to London.

The number of the *Kölnische Zeitung*, published in Bonn on the evening of the first day of the festival, contained at the head of its first page the announcement that his Majesty the King had purchased the Beethoven relics from me. This piece of news surprised every one, but, as a matter of course, it astonished no one more than myself, who had not the slightest idea what course matters had taken; I stated, therefore, to those who questioned me on the subject, that the whole affair was a bit of mystification. Towards the end of the concert, however, a note in Hansemann's hand was forwarded to me in the concert-room. This note corroborated, in a few words, the intelligence published in the *Kölnische Zeitung*. What had taken place? The following is an explanation. Herr Hansemann, inspired by truly patriotic motives, and feeling how dishonourable it would be for all Germany, if the Beethoven relics—after all that had been said and written about them two years previously—should fall into the hands of foreigners, announced, without my knowledge, to the Minister of State, Herr von Bodelschwingh, who had accompanied the King on the tour which the latter had undertaken through the Rhenish provinces, immediately before the Bonn festival, what fate awaited these art-treasures. A very few days afterwards, the minister forwarded Herr Hansemann his Majesty's resolve, on certain conditions annexed, to purchase those treasures for the state; at the same time, he requested Herr Hansemann to

obtain them from me, and to take care of them till further orders from Berlin.

In this unlooked-for manner, half of this once so difficult question was solved; the solution of the other half now depended on my consenting to what had been done. That this did not prove an altogether easy matter I must not deny, since the determination arrived at by the King was far from agreeing with the opinion pronounced by the referees at Berlin, with regard to the value of the relics. However, as I was allowed to retain, as my own property, the portion of the documents, etc., to which I have more particularly referred (and which, it is to be hoped, will yet find a permanent abode in the Royal Library, Berlin), I did not hesitate giving my joyful assent, any more than neglecting to acquaint Herr von Humboldt with what had taken place.

III.

Such are the principal historical points of the "monumental reminiscences" in question—to use Humboldt's phraseology—as they occurred in the years 1843 and 1845. If what has been mentioned constituted the full conclusion of the story, there would be hardly any reason for having spoken, at the commencement of the present article, of lying and calumnious reports and assertions concerning the relics, or of counterplots during the negotiations with the Royal Cabinet. Herein, however, lie the principal motives which prompt the writer of this notice, and compel him, in the interest of the whole transaction, to make public the supplement to the story, so that there may no longer exist any obscurity calculated to mislead those who have to deliver judgment in the matter.

Some time subsequently, after Herr Hansemann at the request of the members of the Royal government at Aix-la-Chapelle, had delivered the relics up to them, to be forwarded to Berlin (namely in January, 1846) I reminded Herr Dehn of the agreement we had come to, as far back as 1843, about proceeding to "the systematic and critical arrangement of the whole" suggested in his official report, and asked when I had to be in Berlin, for the purpose of performing my part in carrying out the suggestion, as it was acknowledged that my co-operation was absolutely necessary—for the purposes of biography and art—in laying under contribution the *Conversation-Books*. I must here observe, parenthetically, that, as far as regards the matter of biography, Herr von Humboldt had made some very valuable suggestions, which frequently had reference to my reminiscences, then fresh, in connection with what was aphoristical in the books. Furthermore, to the great natural philosopher belongs the notion of *fac-simile* in the introduction to the third act of *Fidelio* (I am speaking of the first arrangement of the opera) and of some other manuscripts, with the countless corrections in Beethoven's hand, so that the world of art might perceive, with its own eyes, how the great master polished his works, before submitting them to the public. Humboldt even went so far as to offer to have these fac-similes executed by an artist whom he knew in London. This notion so pleased the *Custos*, that he expressed the intention of having a series of fac-similes, of equal importance, executed for the fine-art trade.—Under the date of the 21st May, 1846, he wrote and informed me that Berlin, and, also, Leipzig music-publishers, among the latter Breitkopf und Härtel, would have nothing to do with the Scotch and other national songs offered them for publication; but there was not a word in his letter in answer to the question which, as I have informed the reader, I put him concerning the task we had to undertake in common.

Almost simultaneously with the above letter, I received information from one of the first musicians of Berlin that our friend the *Custos* was accustomed to speak depreciatingly to every one of

the Beethoven relics, asserting that they were "all only rubbish, not worth keeping, that the State had been taken in with them," and much more in the same elegant style. When, however, shortly afterwards, I received the same intelligence from Herr Edward Hüpper, of Munster, the publisher of *Beethoven's Biography*, who, at a visit he paid the Royal Library, happened to hear the same sallies from the mouth of the *Custos*, to whom he was not known, I thought it time to acquaint the learned gentleman with what I knew, and to remark that, in case he continued his abuse, I should feel compelled to publish his official report on the relics. From that time forth, all was still in the Royal Library, so still, indeed, that, had not Professor Otto Jahn, in 1851, made use of the "original" *Fidelio*, in a pianoforte arrangement for Breitkopf and Härtel, the musical world would have heard nothing more of the relics preserved there, and so remarkable in an artistically-historical sense, until the publication, at the present time, of a new series of Scottish and other national songs, according to the original manuscripts of Beethoven, which form a portion of them. The principal task, very rightly acknowledged in Dehn's report, is still to be accomplished, and I cherish a hope—I may parenthetically observe—that in Professor A. B. Marx, for whom, on account of his long peculiar relations with the *Custos*, these art treasures were locked up, it will, at no distant time, find a fitting person to carry it out.

The reasons and motives for conduct so incomprehensible, and in no way in keeping with Herr Dehn's official duties could not, certainly, fail to be of a most extraordinary nature. Perhaps so. Let the reader judge.

It will, no doubt, be remembered what I said, at the commencement of this notice, concerning the periodical, the *Cicilia*. As may easily be supposed, the prospects of this publication were pretty sharply discussed on various occasions, during our personal intercourse in Berlin. While the editor of the *Cicilia* defended the direction taken by that paper and endeavoured to obtain my approbation of it, I could not help designating it as one decidedly opposed to the spirit of the age, and, therefore, false, and, on doing so, I enunciated the opinion of other professional men besides myself. In this journal, revived after an interval of nine years, I could perceive nothing more than a repository of antiquarian dissertations drawn from the rich collections of the Royal Libraries at Berlin and Vienna—dissertations with which the art of the present day, lying in the sharp pangs of labour, had but little in common, and for which, consequently, it felt no interest. A periodical ought, before doing anything else, to serve the wants of the Present, and exert its influence where there is the greatest need of it. Refusing all remuneration for my co-operation, as was always my custom, the only condition I insisted on was that the first thing to be attacked was that many-headed monster, which did more harm to art than anything else, called "virtuosity." I acted thus, because, with the exception of the *Neue Zeitschrift für Musik*, under Schumann's editorship, and which often made fierce onslaughts upon the monster, no musical paper had opposed, at all energetically, so lamentable a state of things. On the contrary, stupefaction at such impudent excesses, sanctioned by Princes who decorated them with noble Orders, and by Universities who bestowed on them diplomas, had prejudicially affected the judgment even of the most competent men. Unhappily Dehn, master though he was of strict artistic knowledge, and art-history, had, like others, had his head turned by these excesses, and become one of the maddest ad-

* I had already alluded to this urgent necessity of the day at the conclusion of the supplement of the master's biography. "Beethoven in Paris," pp. 99, 100. On this I founded what Dehn called my "letter of renunciation" (Absagebrief), of the year 1842, a letter which frightened him, as we have seen by the quotation from his own

mirers of virtuosity. His close intimacy, a short time previously, with Herr Franz Liszt, during the latter's lengthened residence in Berlin, is said to have produced this change of sentiment. A similar transformation took place with regard to the music of Herr Meyerbeer, whose most violent opponent had been Herr Dehn. The consequence was that Dehn became convinced of the necessity of a change in the principles taken up by his paper. Any compromise between us was out of the question. That my opposition excited his resentment as editor soon became only too apparent at Berlin, but that this resentment would presently settle down, and remain, like an incubus, upon Beethoven's autograph manuscripts was something quite unexpected, *Habent sua fula libelli*—and, also, the relics of a great master. It would have been impossible for the *Custos* to have acted in regard to them as he did, had he known that there was some competent controlling authority over him; but he was perfectly aristocratic in his department, and could do exactly as he chose. Ought we not, with this additional example of unrestricted arbitrary power before our eyes, to remember what has been already stated in connection with the Royal School of Music! May the present notice have a share, for the interest of art and * * * *

ANTON SCHINDLER.

PARIS.

(From our own correspondent.)

Verdi's *Macbeth* has at length been produced at the Théâtre-Lyrique with all the requisite pomp of splendid and picturesque scenery, decorations, groupings, and costumes, and has, in consequence, pleased the Parisians mightily. I do not think the music has made a profound impression, and the acting would cause much surprise in an English audience. Nevertheless, to my thinking, the opera contains some of the composer's finest pieces, and one scene of the witches is surpassingly grand. Verdi's *Macbeth*, as I have already informed you, has been partly rewritten as to the book, and a good deal rewritten as to the music. Shakspeare has been coerced, subdued and modified to please the Parisian taste, and the music which, when the opera was first produced in Italy, created a furor, was considered not captivating enough for French ears, and so—in conformity with the opinion of M. Carvalho, director of the Théâtre-Lyrique—was submitted to the composer with a request that it might be revised, corrected and enlarged. Ten new pieces have been added to the original score and some five or six of the old "numbers" withdrawn. I never heard the opera in its primitive state, and cannot say what were its effects, musical and histrionic, before it assumed its present shape. In its new form it retains many of the principal incidents of Shakspeare's play, and has some glorious situations for musical illustration, as you will readily understand. The assemblies of the witches present great occasions for picturesque and dramatic choruses and fantastic ballets, and these most assuredly Verdi has not thrown to the winds. The Conspiracy scene of the second act is a masterpiece of concerted writing, which, perhaps, the composer has not surpassed. The march, too, which accompanies the entrance of the King is extremely brilliant and striking, and will be acknowledged one of the best things in the score; but the most effective *morceau* in the opera is the finale succeeding the murder of Duncan, than which I know few operatic pieces more intensely dramatic, developed with greater skill, or more vividly coloured. Of the solos I do not think very highly, although the well-known *brindisi* for Lady Macbeth created the anticipated effect. I should have mentioned that the finale alluded to was vociferously applauded and encored the first night of the performance. There are two duets—that for Macbeth and Banquo and that for Macbeth and Lady Macbeth—upon which Verdi seems to have expended the whole force of his talent, but with no great results, the subjects having entirely overwhelmed him. Whatever may be the consequence of the production of *Macbeth* at the Théâtre-Lyrique, the fact becomes a feature in musical history, since, though eminently successful in the country where it was written, the opera was never before played in England or France. *Macbeth* was first represented, on the 14th of March, 1847, at the Pergola Theatre of Florence, and was

supported in the principal characters by Madame Barbieri-Nini, Signors Brunacci, Varesi and Benicelli. The success was triumphant, although the prima donna was sadly wanting in the great histrionic qualities imperatively demanded for the character of Lady Macbeth. The cast at the Théâtre-Lyrique comprises Madame Rey-Balla as Lady Macbeth, M. Ismael as Macbeth, M. Monjauxe as Macduff and M. Petit as Banquo. The lady possesses some tragic instincts and has a powerful voice, which, however, evidences a good deal of wear and tear. In appearance Madame Rey-Balla is singularly unsuited for the character of Lady Macbeth. M. Ismael shows much talent in Macbeth, but his notion of the Scottish thane is greatly distorted, and MM. Monjauxe and Petit appear to have "killed, not Scotch'd" their parts. And so much for Verdi's *Macbeth* which I am of opinion should not have been left to the director of the third-lyric theatre in the French capital to bring before the Parisian public. I really think M. Carvalho should be presented with a service of plate (*Punch* would of course add, "manufactured of Verdi-gris") for his liberality and energy in bringing out this neglected work of the most popular of modern composers.

When this letter is submitted to your readers, the *Africaine*, in all probability, will have been produced. After many delays, hesitations, and determinations, it was settled that the new opera should be brought out this evening, Wednesday, the 26th, and announcements appeared to that purpose. Some cause, however, which has not transpired, rendered its production to-night impossible, and a further postponement was made to Friday, the 28th. Meanwhile the public are growing tired waiting; the chorus is nearly done up; and the solo singers are losing all that enthusiasm which had seized them for the music at the first rehearsals. The "Big Ship," I believe, is the real stumbling-block to the production. There were two grand final repetitions with scenery, dresses, *mise-en-scène*, and full band and chorus, and the performance lasted from seven to nearly half-past one. The setting of the ship involved, I am told, an unconscionably long period, but in this instance there can be no curtailment of the time, as the carpenters and machinists on both occasions worked their hardest, and there was no unnecessary delay in any part of the rehearsals. The truth is, unless some very serious "cuts" are made in the music the performance will last more than five hours; in which case I am at a loss to know how the *Africaine* will fare at Covent Garden, seeing that, as the opera begins there at half-past eight, and as the *Africaine* will consume upwards of five hours in the representation, the performance cannot be over until near two o'clock in the morning. Mr. Costa, we all know, is not very scrupulous—sometimes not very cautious—in his use of the pruning-knife—witness *Guillaume Tell*, *Robert le Diable*, the *Huguenots*, not to name lesser works—and we may, therefore, conclude that the *Africaine*, in its representation at the Royal Italian Opera, will be curtailed of two hours' music. Indeed I do not see how otherwise it can be given at Mr. Gye's theatre, unless the performances were to begin at seven instead of half-past eight. Surely the aristocracy might, on so interesting an occasion, suffer the vast indignity and pursue the plebeian course of dining at six; or, if that were impracticable, dinner might be gracefully postponed until next morning, whereby the royal, noble and wealthy appetite would be increased, and Art be honored by the highest cognizance and support. Fashion is not so stiff-necked and obdurate as not to give way now and then, and even lordlings and maids of honor, if disinclined to make any sacrifice for Meyerbeer's music, might be moved to consideration by a ship-carpenter's *chef-d'œuvre*. Rossini attended the last full rehearsal in *propria persona* and was observed to look unusually grave and serious. He was lavish in his praise of the music, and said that Meyerbeer had gone beyond himself. There is no doubt whatever that he takes a deep interest in the fate of the *Africaine*. And so much for the present ament this all-absorbing subject, which seems to have banished for the moment every other musical topic from general conversation. In my next your readers shall have enough—perhaps more than enough—of Meyerbeer's new opera.

I perceive I have been anticipated, or forestalled, by friend "Engel" in his account of the first performance of Joseph Joachim before a Parisian audience. Engel has said what was true about the great German fiddler. He might perhaps have expressed himself more elegantly; but phraseology comes by

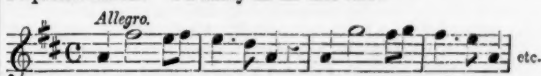
nature, and Engel is a thorough artist. Joachim's reception was in the highest degree complimentary. So universal was the opinion as to his being the greatest living violinist that all France may be said to have sealed his renown on the occasion.

Paris, April 26.

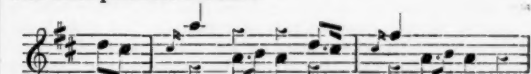
MONTAGUE SHOOT.

(From an Occasional Correspondent.)

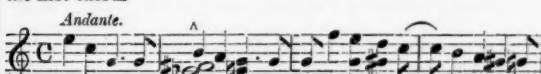
SIR,—As I told you I had not left Paris last week on account of Joachim, Rossini, and Meyerbeer. About Joachim I gave you some news. About Rossini last years news may be revived, since I don't think there is any reason for changing opinion about the value of his Mass, which is nearly throughout of an elevated character of new and noble melody of a serious style—*exceptis excipiendo*—and over all effective. I heard somebody say "C'est plus malin qu'édifiant," but that is not exact. Praying in Italy or in Italian style is another matter than praying is with Northern people. Italians pray with their heart, with their sentiment, and Rossini's mass is from this point of view certainly a masterwork. His harmonies are new, easy, not "tirées par les cheveux," and in his treating the human voice he shows himself always the unsurpassed master. Certainly an air like this:—



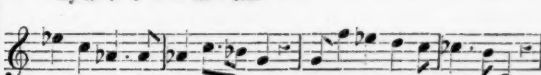
with accompaniment like this:—



does not sound very religious, but they are the exceptions; while the first chorus



Ky-ri - e - - lei - son.



Ky-ri - e - - lei - son.

is an instance of that serious, simple and melodious way Rossini understands, and what he expressed in those famous words when asked about sacred or modern music: "*En fait de musique je ne connais que deux sortes: la bonne et la mauvaise.*" Madame Marchisio's air, the first and second fugue, the *Sanctus* and *Agnus Dei* are as effective as they are pure, and I don't know any of his compositions where his genius has shone more brilliantly. On account of the ball at the Tuileries to take place on Monday last, the night of the performance, the guests of Count Pillet Will asked to be allowed to assist the general rehearsal on Sunday morning; so that the suite of apartments of the beautiful hotel were overcrowded, and not only all the élite of musicians, painters, and critics, of elegant ladies, amateurs, etc., but many celebrities. M. Thiers, Ernest Renan (author of *La vie de Jésus*) of the most different careers were present. Though the applause, screaming, and cries of this "expansive public" were tremendous, the old master sitting by the side of Mathias the pianoforte virtuoso, whose powerful hand held the Mass all within measured limit, never moved a muscle of his quiet but satiric features, and when, after the rehearsal, the ladies one and all endeavoured to embrace and kiss his hands and his face with zeal or exaggerated enthusiasm, he received all these ovations with the majestic calm of one accustomed to being adored and dreadfully spoiled by everybody on earth. I could not help feeling very sad when looking at that corner in which last year Meyerbeer sat astonished and delighted, giving vent to his admiration with that impetuous energy that never left him to the last, and who would have been wanted very

bad in the evening of that same Sunday when at the Opéra his *Africaine* was rehearsed. The Emperor leaves for Algeria, CONSEQUENTLY the opera must be performed on Friday night. Can you see the logic necessity of that conclusion. Right or wrong, be it the fault of M. Féti's, of the score, of anybody or anything, the work is not ready. Is it fair to call public opinion to judge it in such a state? Certainly I don't think the work has at all been created with the respect due to one of the greatest masters of the art. I don't like to say anything disobliging to anyone, and abstained from giving any opinion in my last letter; but, as this time as many people as the theatre would hold were admitted, and the rehearsal was as public as could be—though not paid for—there is no indiscretion in saying, what, by this time, everybody in Paris knows—that—on account of this unfortunate ship, which weighs 80,000 pounds and moves only a little aside at the end of the third act—which is certainly of much less effect than after all the talk was expected—much of the music has been cut is undoubted. That among the pieces cut there are downright "bijoux," is just as certain, and I speak from what my eyes have seen; but, on the other hand, cuts are unavoidable in a work which requires six or seven hours in its whole length; and I think judicious cuts may be very well effected to the advantage of the work. Whether the right person has been entrusted with it, whether these ought not to have been confided to a person having more experience of theatre and stage than M. Féti's, in whose capacity of understanding every created thing one person may have unlimited confidence—as your correspondent once stated that M. Féti's wanted to superintend the costumes, &c.; but there can be but little doubt that in a case where the score of no less a man than Meyerbeer requires the greatest respect and care in disturbing any bar, and when the imperious necessity of coming down from six hours to three inflexibly demands cutting, these ought to be entrusted, as they probably will be in England, to competent persons. Many pieces, beautiful in themselves, may gain by being partly cut, as there are no doubt certain very lengthy movements that tire before the more effective parts come on. That the unison bass chorus in the first act will become as popular as any chorus known; that the *finale*, for instance, may gain by diminishing the tremendous noise which, to the best of my belief, harms its effect; that the quintet, the air of the baritone, in the second act, the duet (if shortened), the chorus with horn, the commandment and choral pieces without accompaniment in the third act; the grand duo between soprano and tenor, fourth act (likewise shortened in the first part), the chorus with bells; the stringed unison beginning of the fifth act; and two or three solos are worthy of Meyerbeer, is saying that there are many elements of great success in that opera. In London, where it will be studied by Costa, superintended on the stage by Harris—where the experience from France will help a great deal, there is at any rate, I think, more to be expected for the success of the *Africaine* even if in Paris it should not be as great as expected. At any rate all the later cuts had no influence on the printed work, which is a great bonus.

If by the side of the lion you have any interest in nightingales or little larks, allow me to state that Lefebvre, the greatest harmonium-player and one of the greatest organists that ever lived, has brought out his charming two daughters as pianists, who both, playing a great duet on one piano, and then a symphony, of which their father was the author, on two pianofortes, covered themselves with success and laurels, not only because they are charming and nice-looking young ladies, but because they have got a real talent on the pianoforte, and perform in as perfect a way together as the Sisters Marchisio do in *Semiramide*. I am now in England, and mean to stay here, so send me as many pupils and concerts as you can.—Yours sincerely,
ENGEL.

MADAME ARABELLA GODDARD and HERR JOACHIM have been playing at concerts recently at Blackburn and Liverpool.

COSTA'S "NAAMAN."—The new oratorio of Mr. Costa is announced to be performed by the Sacred Harmonic Society on Friday, the 12th of May.

ROYAL ITALIAN OPERA.—Meyerbeer's *Etoile du Nord* will be performed on Saturday, the 6th of May, with Madame Vandenneuvel-Duprez as Caterina—the original representative of the character at the Opéra-Comique of Paris in 1855, and Signor Attri as Peter.

Muttoniana.

Dr. Queer having gone to Paris, to attend the first performance of *L'Africaine*, has requested Mr. Drinkwater Hard, as a member of the I O U club, to officiate in his place. Mr. Hard accepts the honorable responsibility. And first:—

VOICE MASTERS v. SINGING MASTERS.

DR. QUEER.—Allow me to inform your readers that I did not head my last letter "G. F. Flowers v. Singing Masters," nor is it strictly a truthful heading. I am not against singing masters—I am only for voice masters to precede them. There are excellent singing masters, but we want excellent voice masters. It is, at best, unpolite to endeavor to set teachers against me when my desire is to lighten their labor and render it more generally useful to their pupils. As regards the mistake of putting the conjunction "and" to the first "which" instead of the second "which," none but Dr. Queer would have taken the trouble to notice, and being a wit, as well as an "immaculate" orthographist, I will "own the soft impeachment;" in the meantime I hope, Mr. Editor, the patronage he enjoys makes him as happy as being a voice master does, your obedient servant,
C. P. TACITUS QUEER, Esq. G. F. FLOWERS.

Mr. Hard is glad to know that Mr. G. F. Flowers is "a wit as well as an immaculate orthographist." At the same time, Mr. Hard fails to apprehend the "immaculate orthography" exhibited in the word "precede." And second:—

THE HARP OF ERIN.

DR. QUEER.—Sir,—Sir James Ware, who was indefatigable in his researches for the antiquities of his country, rejects as mere fiction and idle romance all that is related of the ancient Irish before the time of St. Patrick, and the reign of Leogaire. It is from this consideration that he begins his history at the introduction of Christianity into Ireland, remarking that all which is laid down concerning the times of Paganism were tales of late invention, strangely mixed with anachronisms and inconsistencies. Such being the OPINION OF WARE, who had collected with uncommon industry and zeal all the real and pretended manuscripts concerning the history of his own country, we may, on his authority, reject the self-condemned tales of Keating and O'Flaherty. "The celebrated poet MOORE REMARKS, in reference to the 'HARP OF KING BRIAN BORO,' that 'the tale was most likely invented either for the purpose of lending a color to the right of Pope Adrian of bestowing the sovereignty of Ireland on Henry the Second; or, at a still later period, to furnish Irishmen with the convenient argument that, if former Popes possessed the power of bestowing the sovereignty there appeared no reason whatever why future Popes should not give back the dominion to its first rightful owner.' I am, Sir, yours,

A. HISTORY OF THE HARP.

Mr. A. History of the harp is perhaps right, but Mr. Hard cannot understand his inverted commas. And third:—

28,000 PEOPLE—30 or 40 DOORS—100,000 GLASSES.

SIR,—A meeting of German singers on a scale of magnitude, unprecedented in Fatherland, will be held during the approaching summer at Dresden. The hall for the accommodation of the large number of people that will be drawn thither is now being built. Its proportions are, of course, colossal, as it is intended to hold 28,000 people besides the singers, and all are to have a due allowance of space. For the support and nourishment of this multitude there will be immense saloons and counters at which beer may be obtained, and other departments for the sale of cakes and confectionery, all annexed to the main building, which, by the way, will have 30 or 40 large doors for entrance and exit. From the middle of May a journal, devoted to information respecting the festival, will be published regularly, and will be the official organ of the committee. A particular coinage will also be struck and used at the festival ball and in the city, and thus the expenses incurred by the variety in value of German coins and the large discount on exchange will be avoided. The committee calculate that the outlay in the mintage of this particular currency will be defrayed by the gain that will arise through many persons taking home with them some of these coins as memorials, and thus, of course, they will not be presented for exchange at the close of the proceedings. Not less than 100,000 drinking glasses are to be made for the festival, and a sanguine hope is entertained that even sleeping accommodation will be provided for the singers and the strangers who will be drawn together from all parts of Germany. I am, Sir, yours,
THOMAS A. BOOK.

Mr. Drinkwater Hard hopes to attend and empty, in the course of the festival, at least 50,000 out of the 100,000 drinking glasses. He is glad that there are to be "immense saloons and counters, at

which beer may be obtained" for his "support and nourishment." He will also avail himself of the particular coins—not to take home as "memorials," but to lay out in beer. And fourth:—

TO DR. TAYLOR SHOE.

DR. SHOE—I have much pleasure in forwarding the Programme of the Harmonic Union. The First Performance will take place on Friday, 17th December; and, as the Directors are desirous of attaining the highest possible perfection, it is confidently hoped that all persons assisting in the performance will feel interested in the proper production of the Oratorio, and will make an effort to be present at the whole of the Rehearsals, as follows:—

THURSDAY Evening, 9th Inst.	} at half-past 7 o'clock.
SATURDAY " 11th "	
Full (THURSDAY " 16th "	
Band (FRIDAY " 17th "	

* The Tickets of Admission to the Orchestra will be issued to those ONLY who have attended the Rehearsals.

Yours truly,

A. LONGEARS.

Mr. Hard has received no programme, but will attend all the rehearsals. At least he will make an effort. And fifth:—

CONSUMPTION OF WINES FOREIGN.

SIR,—The consumption of Wines Foreign in the United Kingdom during the past year has greatly increased. The Board of Trade Returns show an increase in the Duty payments of 1864 of more than a million gallons over those of 1863. Among more than 2,000 houses who paid duties on Wine in London, the following merchants exhibited the largest returns:—

W. & A. GILBEY	282,610	Gallons.
MARTINEZ & Co.	190,261	
SANDERMAN & Co.	149,323	

I pause for a reply.

Yours obediently,

SIDEY HAM.

Mr. Ap'Mutton has drunk more claret than usual of recent months. Also the I O U Club has ordered 10,000 gallons of Pomard. Need Mr. Hard say more? And sixth:—

BEETHOVEN CALLED UP.

SIR,—As one of the instances of the extraordinary harmonic combinations to be found in the first movement of the Ninth Symphony of Beethoven, I may give the following:—

The image shows a musical score for the first movement of Beethoven's Ninth Symphony. It features two staves: the top staff is for Wind Instruments and the bottom staff is for String Instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is common time (C).

In the first note of the second bar of this example, if we take the bass and the wind instruments only, we find the chord of C minor, with G for the bass, an excellent resolution of the discord of the extreme sharp sixth immediately preceding; but, strangely enough, the violins introduce two notes, A flat and F, entirely foreign to this harmony, and the design of which it is extremely difficult to discover. They are no suspensions, the F in the preceding chord being sharp; the passage is of a mild expressive character and thinly instrumented, and consequently the dissonance falls very prominently and harshly on the ear; the first impression would be that the two notes in question arise from some error in the copying or engraving; but, on a careful comparison of the passage with analogous ones in other places, there appears no doubt that it expresses the real intention of the author.—I am, Sir, yours,

POLE BEAR WYLDE.

Has Mr. Pole Bear Wyld, Mr. Hard would ask, never heard of such combinations of harmony as the chords of the Eleventh and Thirteenth? Has he never read of double discords? Shade of Alfred Day! *Fi donc!* And seventh:—

AT NO DISTANT PERIOD PROBABLY.

DEAR QUEER.—Referring to a communication published a Saturday or more past *The Athenæum* states—"That at no distant period Mr. Henry F. Chorley will probably read a second paper before the Society of Arts regarding the Royal Academy of Music and other establishments of the kind. The 'point' made by 'the Members,' to wit, that the Parliamentary grant of £500 gives causes for inquiry, in some

degree is weakened by the fact that, to our apprehension, such cause already existed in the Charter of Incorporation possessed by the Academy. We state this impression from feeling, with our correspondent, that the more publicly and carefully every argument and objection is sifted, the better will be the chance of effecting some honest and permanent good in a matter we have long had much at heart."

Yours ever, my dear Queer, BAKER BUTCHER.

Ufracombe, April 27th.

Mr. Hard is glad that Mr. Henry F. Chorley will probably at no distant period read a second paper. Mr. Hard did not hear Mr. Henry F. Chorley read a first paper, but hopes to hear him read a second—"before" the Society of Arts, as Mr. Hard will not have time to wait for that Society's lecture. "To our apprehension" is good. How can a "point," even a point "to wit," be weakened by "the fact" that, "to our apprehension," &c.? If only "to our apprehension," the fact is simply a fact to "our apprehension." To anybody else's "apprehension" it may be "no fact" at all. A matter "we have long had at heart" is also good. How does the *Athenæum* know that his "correspondent" feels with him in a matter that he (the *Athenæum*) has at heart? Mr. Hard trusts that Mr. Henry F. Chorley will take some notice of this insult before or after his reading "before" the Society of Arts. Mr. Hard himself will probably at no distant period read a first paper. And eighth:—

A PEDAL NOTE OF INTERROGATION.

DEAR GYE—How's your profeet?

Yours always,

CHORLEY BROOKS.

To Frederick Gye, Esq., R.I.O.

The foregoing was forwarded to Dr. Queer, by Mr. Punch (of 85 Fleet Street) as "too good." Mr. Hard finds it too bad, but inserts it in deference to Mr. Punch, who failing, with Mr. Ap'Mutton, to get into Noah's Ark, scaled Mount Ararat. And Ninth:—

DEAR HARD—I hear you are to do *Muttoniana* this week, and (therefore), as I was born to-day (equivalent to this is my birthday) I send you the subjoined "rhymes," and am yours ever occasionally, D. C.

With the foregoing letter came no "Rhymes;" but by next post Mr. Hard received the underneath:—

I.

There was a long sought *Africaine*,
That had driven the French half insane;
So long thus to strain
Eyes and ears for each strain
Made their faces *couleur Africaine*.

II.

There was an unplayed *Africaine*,
Whose retardment is hard to explain;
'Twixt the cup and the lip,
Not a slip, but a ship
Is what baulk'd this unplayed *Africaine*.

III.

There was an old editor, Greenwood,
Who a knight to be made our good Queen woo'd;
In this burning desire
There was more smoke than fire,
As is ever the case with your Greenwood.

Mr. Hard is pleased to find D. C. still in the full possession of his faculties. And tenth:—

IS IT TRUE?

SIR,—Is it true that the Musical Institute of Florence has lately offered a prize of 400 francs for the best quartet for piano, violin, alto, and violoncello?

COOKEM BROOK.

To O. Ap'Mutton, Esq.

It is quite true. It is also true that the prize has already been awarded to Mr. Ap'Mutton, for his 177th quartet (in D flat minor—Op. 11000'15), Mr. Ap'Mutton, as Mr. Hard is informed, has sent the 400 francs to the Italian minister of finance. And eleventh:—

Sir Ivory Plumb respectfully forwards to Dr. Shoe the enclosed statistics:—

ST. MARTINS HALL.

First Stone Laid	June, 1847
First Concert in portion of Great Hall	Feb., 1850
First Concert in entire Great Hall	Dec., 1853
Building Decorated	Nov., 1868
Burnt	Aug. 26, 1860

Mr. Hard is obliged to Sir Ivory Plumb, and hopes to obtain from him yet other statistics. Mr. John Hullah is in London.

Fish and Volume, April 28.

Drinkwater Gard.

P.S.—Mr. Hard has just received an admirably humorous letter from Mr. Ap'Poodle, which he humbly regrets came just too late to thumb for this present issue. Mr. Hard has also received a note from Mr. Paul Moist which for the same reason must stand over. He has forwarded it to Dr. Queer's offices.

F. J.

MR. BENEDICT has returned to London from Paris.

HER MAJESTY'S THEATRE will open for the season this evening, with *La Sonnambula*, the part of Amina to be sustained by Miss Laura Harris, from the Academy of Music at New York—her first appearance in England, with Signor Emmanuele Carrion as Elvino, his first appearance, and Mr. Santley as Count Rodolpho.

SIGNOR RONCONI will make his first appearance this season at the Royal Italian, on Thursday next, as Figaro in the *Barbiere*, with Mlle. Adelina Patti as Rosina, Signor Mario as Count Almaviva, and Signor Ciampi as Bartolo.

MR. HAROLD THOMAS's overture to *As you like it* was played at Mr. Halle's concert in Manchester, February 23rd, and at the Liverpool Philharmonic Society's Concert, on the 18th inst. On both occasions it was heard with great pleasure, and warmly applauded.

ROYAL ITALIAN OPERA.—The *Ballo in Maschera* and *Rigoletto* have been played since our last.

INAUGURATION OF THE BAYSWATER ACADEMY OF MUSIC, WESTBOURNE HALL. The Inaugural *Conversazione* of the the above Institution came off on Thursday, the 20th, when the suite of rooms belonging to the Academy, as well as the Hall, were thronged by a large and fashionable assembly, embracing many of the élite of the neighbourhood. Amongst the company we noticed Mr. William Ball, Sir J. De Beauvoir, Dr. Fock (of Norwich), Mr. George Linley, &c. The principal, Mr. George B. Allen opened the proceedings with a short speech introducing the Rev. W. W. Cazalet (professor of elocution to the Academy), who delivered an address on the subject of Academic tuition, the difference between the ancient Greek scales and our own, and other interesting musical matter. At the conclusion, the choir performed a selection of part music, arranged chronologically from the 15th to the 19th centuries. Dr. Rimbault followed with a most interesting paper on "Musical Education, past and present," arranged with that systematic care which characterises all the learned Doctor's works. A concert then followed in which Mesdames D'Este Finlayson and Helen Percy, Miss Rose Hersee, Miss Florence De Courcy, Mr. Herbert Bond, Mr. Frank Elmore, Mr. Gaston Smith, Mr. Aptommas, Mr. George B. Allen, and Mr. G. Lansdowne Cottell, and Dr. Rimbault took part. Amongst the noticeable features we have only space to enumerate Madame D'Este Finlayson's "Il Bacio;" Miss Rose Hersee's new ballad "He said he'd see me home," composed expressly for her by G. B. Allen; Miss De Courcy's "So che per gioco"—a charming song composed by Signor Ferrari; Madame Percy's "The sea hath its pearls;" Mr. Bond's "La donna è mobile;" Mr. Elmore's "Alice, where art thou;" Mr. Gaston Smith's "In sheltered vale;" and Mr. Allen's new quartet "A Game of Croquet," which bids fair to surpass in popularity the composer's part song "I love my love in the morning." Mr. Cottell's playing was much admired, and Mr. Aptommas gained great applause. Mr. Allen played Handel's "Harmonious Blacksmith" with great applause. There was an interesting collection of foreign musical instruments, Indian, African, Egyptian, Mexican, &c., &c., autographs, rare musical works, original pictures, &c., &c., kindly lent by various eminent collectors. The whole affair passed off most agreeably.

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat.

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